



# CHALUKYAN ARCHITECTURE

Report of  
Archaeological Survey of Southern  
India  
1897

the different compartments on plate I. The diagonal ceilings are usually flat, while those circular are dome-shaped.

The base of the building is buried under the accumulation of soil formed during the centuries that have elapsed since the temple was erected. A pit was dug at one point, where the outline of the mouldings can be seen. The base mouldings are uncarved, as are also the blocks on the parapet which surmounts the deeply carved cornice.

The walls of the shrine and attached maṇḍapa have plain pilasters and Dravidian details. The shrine tower is modern brick-and-plaster work laid over the ruined ancient masonry.

At the north end of the colonnade, and opening into it, is a shrine of Narasimhasvāmi with a fine sculptured image of the god. The base of the shrine is moulded, and is the only ancient portion of the building. The superstructure is modern. The more intricate form of the original building is preserved in the outline of the base.

To the east of the mahāmaṇḍapa is a small shrine of Sūrya Narāyanasvāmi, with two images inside. The walls are in the same style, and designed similarly to the main west shrine. Close to it is a well.

At the north-west of the courtyard are four other shrines. One, dedicated to the Viṣṇappa liṅga, is built in granite. Another of the Virubakshi liṅga has a black-stone shrine, as in the main one, and a maṇḍapa with square piers. Around it stand ten inscribed stones. Other two shrines containing the Rāma liṅga, and an image of Sītēśvara, are of common stone and plain workmanship. These buildings, if not actually contemporaneous with the main shrine, are probably only a few years later. They have been ruined in parts and patched up with masonry or mud.

On the south of the court, and hidden by the lofty bund of a neighbouring reservoir, are three maṇḍapas. In a line with them stand twenty inscribed stones. One of these maṇḍapas has in connection, a shrine of Virabhadra. They have plain stone walls and piers. The sloping construction of the roof of one of them is elsewhere illustrated.

There are a few other temples of lesser note in the village.

The Chāna Basava temple is illustrated on plate III, figs. 1, 2 and 3. It is a small building constructed of freestone. Owing to the mode of roofing, with large sloping slabs projecting at the eaves—which meet and necessarily require support at or near the centre—two pillars appear in the shrine. A similar mode of roofing is seen in the porches of the Kēśavasvāmi temple at Huvinaḥḍgalli; and again, in a form less defined, in the Kallēśvara temple at that place. The portion of the floor, on which stand the bull and liṅga, is slightly raised above the front of the room. The door to the shrine enclosure is well sculptured in blackstone in the same style as that of the ante-chamber in the Kallēśvara temple. The exterior piers in the open front maṇḍapa are square and octagon in plan, and are cut at the necking to carry the brackets which support the beam under the roofing slabs. The four central piers are of similar massive form, and, on account of the increased height necessary to carry the beams to the top of the slope of the slabs, have capitals under the brackets. A plain stylobate surrounds the maṇḍapa.

The Hitadēvaru temple is a small ruined Chālukyan building in blackstone. It comprises a shrine and front maṇḍapa. The chief feature of note is a doorway sculptured similarly to that above referred to.

The Sangan Basappa temple is another black stone temple of small size, with features of no particular note, except a well sculptured image of Kallēśvara.

The village contains a few other shrines of different style and more modern date.

## PLATE IV.

Nine piers from the mahāmandapa.

In this portion of the temple there are in all fifty-nine detached piers. Almost every one differs from another, if not in general design, at least in some or other of the details. Even where the plan or outline resembles another, they are so arranged as to give not only the appearance of great diversity of form, but a perfect artistic harmony throughout. Their arrangement can be studied from plates I and III, fig. 4.

It will be seen that one style of contour is adopted in almost all the examples, but the skilful introduction of ornaments and small mouldings, or a slight alteration in their proportions, is sufficient to give each an original character of its own. Each stands on a moulded base. The lower portion of the column is upright, and either plain, moulded, or ornamented. A cluster of minute ornaments divides this from the bulging middle portion of the pier. The shaft then tapers by a succession of mouldings into the necking; and another series of mouldings, of which the most prominent is one not unlike the classical torus with a fillet on its face, connects it with the upper portion of the capital and abacus. This is the general form observed in almost all Chālukyan piers. But a study of these examples will show what diversity can be obtained in what is practically one design. The greatest variety is, however, attained by the form of the plan. Sometimes this is continued right up from base to capital. In others, the different forms of square, circle, octagon and polygon are embodied in the one pier. The latter section is variously employed; thus we find concave and convex flutes, stars, squares with various curves or notches on the angles, and many others. Fig. 1 has a plan with small shafts running up from base to capital. The general plan of fig. 2 is circular, with the lower portion square and ornamented with niches. Fig. 3 has hollow flutes and a square base. Fig. 4 is star-shaped, formed by two intersecting squares. Fig. 5 has the lower part composed of two squares separated by an octagon, and circular capital. Fig. 6 is in general plan square throughout, with a right-angled triangle notched in at each corner. The plan of fig. 7 is a variety of that of fig. 6; the notching or chamfer on the angles is convex. Fig. 8 is a twelve-pointed star. Fig. 9 is an elaborated form of fig. 4; the faces on the two intersecting squares are moulded with small stepped fillets.

## PLATE V.

Fig. 1.—The east doorway to the ardha-mandapa. This is a good example of a Chālukyan doorway. Though it has the usual features common to its class, the variety of treatment of the detail gives it an individuality of its own. Features which may be specially noted in comparison with other examples are the row of small seated images over the cornice, the drops under, and the lions on the brackets over the piers.

Fig. 2.—The door to the antarāla mandapa. Perforated stone windows occupy the place of the usual broad and varied succession of jamb mouldings, found in doors occupying other positions. This introduction of a window is necessary to give an increase of light to what would otherwise be a very dark interior. Variety of detail may be noted on the small floral arches supported on brackets over the cornice, the panels on the middle of the piers, and the figure panels over Gajalakshmi between the cornice and the door lintel. The latter are necessary as a central feature or stop to the perforated windows which return over the door. For comparison, another example at Huvinahadgalli, where the window is carried across the top without a break, may be noted. (Pl. XCV.)



## PLATE VI.

Fig. 1.—An enlarged drawing of the exterior south-west corner of the shrine, showing the base, wall with pilasters and niches, and the cornice over. Its Dravidian characteristics will be apparent. The mouldings of the base, for example, have nothing of the clear cut sharpness of the other style. On the other hand, the carved blocks on the cornice have a slight touch of the Châlukyan element.

Fig. 2.—Two of a series of small figures on the north wall.

Fig. 3.—A sketch of the madapalli or cooking room. It forms one of the three mandapas which are partly covered by the bund of the tank which adjoins the south side of the temple.

## PLATE VII.

Figs. 1 to 6.—Images in the mahâmandapa.

Fig. 1.—Dêvendra or Indra standing on a moulded pedestal, with a canopy resting on piers behind. Two females stand at his feet. His vehicle, Airâvata, is in a panel in front of the base.

Fig. 2.—A seated figure of Sarasvati on a moulded base with carved canopy behind.

Fig. 3.—A portion of a carved slab, the principal figure of which is Brahmâ. He is seated under a canopy with makaras on his right and left. From the mouths of these beasts spring the scrolls of the canopy. The animals on his left are supported on a pilaster; and on their backs rests a small shrine with a figure inside. Overhead are shown some of the principal deities, riding on their vehicles. Below are other figures. The portion of the slab broken away, would contain similar groups with Îsvara and Vishnu as the principal figures.

Fig. 4.—Durga and the buffalo-headed Mahishâsura. With a sword in one of her right hands she slays the Asura. She tramples one of the Rakshasas under foot, and at the same time taps him on the head with her club. The various arms hold different weapons. In one of the left is the bow, while one of her right hands draws an arrow from the quiver on her back.

Fig. 5.—Anantaśâyana reclining on his serpent couch, guarded by the hoods of the nâga. His wife Lakshmi keeps watch at the head of the couch. His weapons are ranged in front.

Fig. 6.—A large image of the Vishnu avatâr of Narasimha slaying the tyrannical monarch Hirânyakasipu. The king's devout son Prahlâda and others stand below.

## PLATE VIII.

Figs. 1 and 2 in this plate represent the plan and section of the principal ceiling in the mahâmandapa. It is built in rings of courses, tapering to the summit, in the form of a cupola. A very deep dropstone (fig. 3) is let down through the crown. It is carved with deities on each face, and animals below. The different rings are angular, with a series of cusps cut on the angles. At the eight cardinal points on the lowest course are projecting blocks, carved with the Ashtadikpâlakas. These are illustrated on plate II, fig. 1. Four of them have figure-sculptured panels above them. The under sides of the blocks are carved with pateras and other ornament.

## CHAPTER III.

## MÂGALÂ.

## VENUGOPÂLASVÂMI TEMPLE.

A village standing 10 miles west of Huvinahadgalli.

The plan of the temple is composed of a spacious central hall, with an entrance on the south side, and a shrine entering off each of the three others. (Plate IX.) These three shrines would originally be occupied by the Trimûrti or Hindu triad, Brahmâ, Śiva and Vishnu. The former would be in the usual place in the centre, with Vishnu on his right and Śiva on his left. The temple was a Vaishnava one, and, while still retaining the relative positions of the gods, it was necessary in the interests of sectarian belief, which considered its own particular god the most important, that it should be placed in the usual position facing the east. This was attained by fixing the temple in the unusual position of having its principal façade to the south.

In the centre of the porch is the entrance door, with comparatively simple moulded architraves. The porch walls are thin, and constructed of mullions and transoms crossing each other so as to form three vertical rows of small square openings. The cross bars are carved in floral designs. On a raised stone bench inside the south wall of the porch, stand four delicately carved circular columns. Other six piers stand on the floor of the hall. Four of these form the usual central group raised on a square pedestal; they have boldly carved capitals and figure brackets. Against the inner west wall of the porch, is a small niche, with a moulding under, and a cornice over. Inside it, standing on the floor against the wall, is a panel with a row of nine-seated figures, each with a canopy overhead. Pilasters are placed against the walls of the hall, responding to the six central piers.

The three doors entering off the main hall are exquisite pieces of design and workmanship, that on the west being the finest. Those on the north and east have small moulded pilasters on each side, with a vertical row of small square perforated openings through the wall. Each perforation is fitted with a diamond shaped ornament. Along the top of each door is a cornice, ornamented with miniature towers.

The west door is similar in design to the others, but more richly carved. In place of the side perforations, there are upright rows of small figures seated inside a series of circular ornaments. In the other two temples of Hîrahadagalli and Nilagunîa, which have, or had three main shrines, the principal one is on the west, with its door facing the east and entrance door. The two subsidiary shrines form wings on each side of it. The west shrine at Mâgalâ does not face the outer entrance door as in the others; yet that it has been the chief one is shown by the superior richness of its entrance.

There is a moulded niche in each of the side interior wall-spaces of the hall; the north wall is blank. At the north-east corner stands an inscribed stone, with an elaborately worked representation of a lînga, bull, and emblems on the top.

Each of the three shrines enters through a square ante-chamber. The doors directly entering the shrines are finely carved, though less richly than those opening on the hall. In the east shrine is a well-carved figure on a pedestal, with a canopy over; a Nandi is in the chamber in front of it.

One of the glories of this temple consists in its ceilings, which are of very varied and beautiful design. Every compartment comprised in the building is thus decorated. Their initial construction is the usual arrangement of flat and circular overlapping slabs. The finest are those in the hall, the one in the central compartment being particularly elaborate and lofty. The building is shown in section on plates X and XI.

On the exterior of the building, a moulded base, with an upper row of lions, vyālis and other figures, surrounds the temple. (Plates XII and XIII.)

The wall pilasters are narrow, and are plain up to the mid height of the walls. The upper half is hidden in a profusion of foliage and candelabras. The latter feature occurs at Hīrahadagalli; but there they are turned on to the walls. Here the wall-spaces are otherwise occupied. They support canopies and miniature towers which occupy the upper portions. On each of the three external faces of the shrines is a deeply recessed niche. Surmounting the wall heads is an ornamental cornice, narrow when compared with the deep overhanging cornice of the porch. Above are rows of elaborately carved blocks and sculptured panels of varied design. Each shrine has undoubtedly had a tower; but the exterior work is now away, and only masses of rough blocks remain on the roof.

No worship is conducted at the building. It is known as the 'Jaina temple.'

#### PLATE XIV.

One of the projecting bays of the north wall. The work being in a finely grained blackstone, remains as sharply cut as when it left the hands of the sculptor. The central object is, as usual, a niche surmounted by a miniature representation of a shrine tower; the front of its main cornice is broken away, but its detail and ornament can be ascertained from that remaining over the side pilasters. Underneath is an ornamental sômasûtra for carrying off the water from the shrine inside. The principal feature in the base is a row of lions along the upper member. They are shown in the act of rending birds, elephants and other animals. Above are a series of short pilasters, surmounted by small bell-shaped towers. Between them are long pilasters which extend up to the under side of the wall-head cornice. The upper portion of the wall is ornamented with vyāli's heads and projecting lamp brackets.

#### PLATE XV.

Fig. 1.—An ornament on the base. It is one of a series on the upper member of the base. A figure of a deity—in this case Ganêsa—sits in a niche, flanked by rampant lions, and surmounted by a floral arch.

Fig. 2.—A floral arch over a niche on the south wall.

Fig. 3 is a monolithic figure of Anantaśâyana from a small temple at Holâlu.

#### PLATE XVI.

One of the large pilasters on the north wall. The lower portion shows the main base of the building on which the pilaster rests. The plan of the pilaster from base to capital is rectangular, with stepped corners. The wall base projects opposite each of these pilasters; its mouldings also follow the plan of the pilaster.

#### PLATE XVII.

The ceiling in the central compartment of the mahâmandapa. It is the principal and most highly ornate of the many fine ceilings in this temple; its position will be seen by a reference to the sectional drawings of the temple (Plates X and XI). The carved rectangular

lintels, which rest on the four corner piers, support the upper circular portion. The carved blocks at the eight cardinal points, with representations of the Ashtadikpāḥakas, rest immediately over the beams. The mouldings, from the under side of these blocks upwards are circular. Spandrels or triangular spaces are thus formed on the under side at the four corners. The carved work on these is shown on the plan. The work is built in large circular faced blocks, or courses of blackstone. The large and finely carved drop, or centre piece, is in a single block, let down from the top. The carving presents great variety of design, and its effect can be but faintly represented by any drawing.

#### PLATE XVIII.

A ceiling in the east end of the porch. In this part of the building there are six compartments, each with a carved ceiling. The two in the outer corners are both of a design similar to the one under note. The ceiling—as are most of those in this temple—is profusely ornamented. The lower portion is square, the two intermediate intersecting octagons, and the crown, circular. The central drop is small. At the foot of the circular portion is a series of fans, each with a drop in its centre. The connecting space between these is flat, ornamented with leaves. The various triangular spaces formed by the junction of the circles, octagon, and square are filled with floral ornament.

#### PLATES XIX and XX.

Two of the diagonal ceilings in the mahāmaṇḍapa. They are formed of richly ornamented flat slabs laid across the corners. In the centre is a circular cupola.

#### PLATE XXI.

Figs. 1 and 2.—Ornaments on the cornices of niches in the mahāmaṇḍapa.

Fig. 3.—Carving on the top of an inscribed stone standing near the temple. It represents a Chālukyan temple with three shrines, each surmounted by a tower. In the centre shrine is a līṅga with a worshipper. A deity stands in each of the side shrines. On one outer side is a Nandi, and on the other a cow and calf. Overhead is a representation of the sun and moon.

Fig. 4.—On the entrance side of the mahāmaṇḍapa are a number of perforated stone windows. The figure shows the ornament with which the cross-bars and jambs are covered.

#### PLATE XXII.

A finely carved blackstone image in the shrine.

#### PLATE XXIII.

Fig. 1.—A carved sômasûtra at the side of the shrine. Its design is similar to another at Nīlaguṇḍa. (Plate LV.)

Fig. 2.—A wedge-shaped ornament on the front of the porch. From a vyāli's head springs some floral ornament; and a soldier armed with sword and shield stands in the lower coil.

#### PLATE XXIV.

Fig. 1.—An ornamental block on the south side of the west shrine. A Vaishnava deity stands in the centre compartment, armed with various emblems, and holding a human head in one of his left hands. Beside him are two ascetics and a deer. Around the panel is some floral ornament. In each of the side wings is a female chauri bearer.

Fig. 2.—A panel situate close to that above described. The panel group represents the same subject as the other. On each side is a Chālukyan pier which has supported a floral canopy now broken away.

## PLATE XXV.

Fig. 1.—A pedimental panel over the cornice. It is a fine example, with details of ornament similar to others already described.

Fig. 2.—A detail of the front cornice, showing a group of carved panel blocks.

Fig. 3.—A horizontal band of ornament on the door to the north shrine.

## PLATE XXVI.

A niche on the side of the entrance porch. It is similar to the others, placed on the walls of the temple. Like the niches at Huvinahadgalli, a small figure stands inside. The niche cornice has sufficient projection to give it the appearance of a canopy. Over the miniature tower is a floral arch. Projecting lamp brackets spring from the upper portion of the main wall pilasters. This feature appears in a more ornate form at Hīrahadgalli.

## PLATE XXVII.

The lower part of the left architrave of a door in the mahāmaṇḍapa, showing the dvārapālakas at the base, and details of the ornament. The lines of ornament inside the pilasters also return along the face of the lintel. The doorway from which this is taken is elsewhere illustrated.

## PLATE XXVIII.

The carving surmounting the parapet over the front doorway. This piece of carving forms a portion of a course which runs round the entire building. The carved corner blocks on each side of the centre slab, are similarly carved on two faces; they are placed over each of the corners formed by the numerous recesses and projections on the different façades.

## PLATE XXIX.

A panel built in the wall of the mahāmaṇḍapa, at the left side of the entrance. In it are the Navagāṇas, or nine celestials. Each is seated on a pedestal under a canopy. Vishṇu occupies the centre, as becomes a panel in a temple of that deity, with Īśvara and Ganēśa on his extreme right and left. When these three chief deities are thus brought in combination in temples of the opposite sect, the group is differently arranged.

## PLATE XXX.

Fig. 1.—One of the four central piers in the mahāmaṇḍapa. The base, and the abacus of the capital are square; the latter has a notch out of the four corners. The body of the shaft is circular, having been—as is the case with all these circular columns—turned and grooved with a chisel in a pit.

Fig. 2.—A sketch of the brackets supporting the beams over one of the four central piers in the mahāmaṇḍapa. There are four similar brackets over each of these piers. They have groups of musicians on the under side, with floral ornament and rolls over.

Fig. 3.—A continuous ornament on the front cornice.

## PLATE XXXI.

Figs. 1 and 2.—Ornamental bands on the body of the four central piers in the mahāmaṇḍapa. The mouldings—on which these ornaments are—are circular. The piers are shown on the section of the building.

## CHAPTER IV.

## HĪRAHADAGALLI.

## KATTĒŚVARA TEMPLE.

The village stands nine miles south-west of the taluk head-quarters of Huvinahadgalli. It was here that I found the copper-plate grant of the Pallava king Śivaskandavarman, published by Professor G. Bühler, in Part I of the *Epigraphia Indica*.

The plan of the temple now comprises the principal shrine at the west end; an enclosed maṇḍapa in front, with a building at each side; and another detached shrine facing the main one, with an enclosed maṇḍapa in front of it. The plan as it now stands—disfigured with modern walls of mud and masonry—does not represent the original one in its entirety. (pl. XXXII.) Some foundations which stand in the open space between the separated buildings show, that the plan has been one resembling that at Bāgali (pl. I). The architectural details in this case, however, are purely Chālukyan. In the complete building, the present west shrine being the central one, probably had another on one or other of the sides of the enclosed maṇḍapa in the front, as at Harihar. Two shrines at present stand there, but the foundations only are of ancient construction. That on the north is mud built, while the one opposite forms a porch constructed of ancient materials enclosed by mud walls. The entrances to these side shrines may have been through enclosed passages as at Māgalā and Nīlaguṇḍa, or through an open porch as at Harihar. The foundations appearing in front of the maṇḍapa would be those of a pillared mahāmaṇḍapa similar to but of lesser extent than those existing at Bāgali and Harihar. The present east shrine would be connected with the main building in the same manner as the corresponding shrine at Nīlaguṇḍa. The pillars of the connecting vestibule still stand, but enclosed by modern walls. Of this subsidiary shrine, only the foundations and base are ancient, the walls built over them are of plain modern construction.

In the west shrine is the principal liṅga worshipped. The door is richly carved, and has a perforated window on each side. The ante-chamber in front is unusually narrow: in these other temples it more nearly approaches a square. In the front enclosed maṇḍapa are four finely carved piers in the centre, and a number of images in the corners. Mahishāsura-mardini stands in the north-east corner; Pārvatīsamētha in the south-east; Sarasvatī in the south-west; and in the other, Gaṇēśa and a slab, with nine seated figures, similar to one at Māgalā. In the side porches, converted by mud walls into shrines, are,—Narāyanadēva on the north, and a liṅga on the south. On the raised platform in the centre of the maṇḍapa is placed a Nandi, facing the main shrine. The ceilings of these buildings are—with the exception of a patera in the centre of the front building—perfectly plain; and in decided contrast to the richness of the work on the exterior. The east entrance door to this building is elaborately carved. Somewhat to the front of it stand two inscribed stones; another stands on the east side of the south porch.

Around the main shrine and maṇḍapa, is a finely moulded and ornamented base, with carved blocks on the upper bands. In front of it, at the principal projections on the wall, are carved and perforated panels with a projecting niche and canopy over. By the side of the niches are slender pilasters, and the wall spaces between are filled in with miniature balconies,

branched candelabras and other ornament. The general effect of the work in the building will be seen from the bay represented on plate XXXIII. No drawing, however, can adequately reproduce the rich and varied effect of the original with its beautiful design and workmanship, its light and shade, and varying tints of colour. A large proportion of the carving is perforated and only attached to the wall by a few stems. On this account, much of it has been broken away.

The tower over the western shrine, is almost complete to the śikara; some displacement of stones on one of the sides however, has been caused by plants. The design is formed of a pyramidal series of stories, each recessed behind the one below it. The same profusion of ornament observable on the walls is carried right up to the fine circular kalāśa on the summit.

#### PLATE XXXIII.

A portion of the wall on the north side. Every detail of the carved work is as minutely finished as jewellery. Through age the stones have acquired a gloss and a rich chocolate colour which considerably heighten the artistic effect. The walls are spaced into a series of projecting bays, each divided into three parts; the central part projects in front of those on either side. The lower base is plainly moulded, without ornament. The upper base has also plain mouldings, but carved blocks with vyāli and makara heads are placed at every angle and return of the members.

In the bay represented on the plate, a sômasûtra, or spout for carrying off water from the shrine, projects over the base, and rests on an ornamental block with a carved panel on its front. The upper walls of the bay are divided into three parts by pilasters, the central one projecting beyond the others. On this central projection is a niche and a miniature balcony, with supporting lions underneath, and a carved moulding overhanging and acting as a canopy to the sômasûtra below. The niche has a cornice and tower, worked into the minutest detail, a perfect copy in miniature of the tower placed over the shrine roof. An image would at one time stand inside the niche. Smaller niches, with a figure carved inside, are on the spaces on each side. Below them are brackets projecting from the pilasters. The pilasters have foliated bases, and moulded capitals with ornamental neckings. From the necks spring ornamental curved lamp brackets.

#### PLATE XXXIV.

Fig. 1.—A small projecting niche on the north side wall. The design is unique, in that it is a miniature representation of a shrine with base, parapet and entrance steps, columns, cornice, tower, and an image standing inside. It is supported on a bracket springing from a pilaster. The others on the walls are of similar design.

Fig. 2.—A ceiling slab found buried in the ground beside the ruined mahâmandapa. It evidently once formed the capping or centre piece of the principal ceiling in that building. The intertwining stems are for the most part, completely undercut. The figure is illustrated in the *Technical Art Series* 1891.

Fig. 3.—A carved panel on the front cornice, having an elephant fitted with the usual trappings.

Fig. 4.—A small carved block on the front cornice.

#### PLATE XXXV.

This plate represents the east doorway of the temple. There are six tiers of carved mouldings and a pilaster on each side of the entrance, and each has a dvârapālaka in a niche underneath. The inner line of the architrave has a row of diamond-shaped ornaments with

flowers between. The second has tiers of double nâgas, above each other; the alternate groups have their tails intertwined: the return along the top has single figures. The third row from the door, has single and double figures placed inside scrolls. Outside this, is a polygonal-sided pilaster with horizontal moulded bands at intervals; the projecting cup-shaped moulding under the capital is a feature somewhat unusual. Beyond the pilaster are two lines of scrolls,—one carved with human figures and the other with lions—and a vertical stem with branching leaves. Beyond the members of the door is a broad pilaster of the usual type.

#### PLATE XXXVI.

The doorway to the west shrine. On each side of the entrance, is a perforated stone window, with a flowered vase under, and a row of haṁsas over. The dvârapâlakas in this case—under the door jambs—are unusually small. A quaint bit of carving is seen in the group of monkeys by the side of the gods and pinnacles over the cornice.

#### PLATE XXXVII.

Ornaments on the west door.

Fig. 1.—A small upper horizontal running scroll.

Fig. 2.—A portion of the perforated side-lights, showing the ornaments on the stone cross bars.

#### PLATE XXXVIII.

Fig. 1.—A small ornament above one of the niches on the front façade. The central panel, round which the ornament is clustered, is, in this example, circular, with a lion in place of the more usual image of a deity.

Fig. 2.—A terminal semi-circular panel from the west side of the temple. The centre is a vyâli's head. Around the top is a wavy ornament springing from two makaras. On the top is a vyâli's head.

Fig. 3.—A circular scroll enclosing a haṁsa, on the west doorway.

Fig. 4.—A small rectangular panel with a scroll.

#### PLATE XXXIX.

Fig. 1.—An image of Narâyaṇasvâmi in the north shrine. It is highly carved, and, with the exception of two broken forearms, in good preservation. At the top of the slab are some curious little figures; several are seated on pedestals. Some of these have a reference to the avatârs of Vishṇu.

Fig. 2.—A group of images standing in the mahâmaṇḍapa. They represent Śiva, his wife Pârvatî, and two sons. The style of carving is similar to that above noted.

Fig. 3.—An ornamental band on a pilaster on the south side.

Fig. 4.—A drop ornament on the front of the cornice.

Fig. 5.—A band similar to fig. 3.

#### PLATE XL.

##### IMAGES STANDING IN THE MAHÂMAṆḌAPA.

Fig. 1.—A figure of Mahishâsuramardini. She is eight-armed, with a quiver on her back and various weapons in her hands. One of the left arms is broken. Below are a buffalo, a figure under her right foot, and a figure and lion fighting.



Fig. 2.—A seated figure of Sarasvati, with piers behind, supporting a scroll work canopy. One of her right arms is broken at the elbow. Underneath her seat is an inscription; her vehicle is carved on the front of the pedestal.

Fig. 3.—Narāyaṇadêva standing in front of an arched canopy. Various figures are seated overhead. A female stands on the front of each of the piers. Below, in front of the pedestal, is a row of seven curious figures with the bodies of men and the heads of beasts.

## PLATE XLI.

Fig. 1.—Ornament on the tower cornice.

Fig. 2.—An ornament on the back cornice.

Fig. 3.—Vyâli head and ornament over a niche on the back wall.

## PLATE XLII.

Fig. 1.—A carved ornament over the south cornice.

Fig. 2.—A drop ornament on the base of the south porch.

Fig. 3.—A balcony, in the form of a small shrine, in a niche on the south side. Its design is similar to another elsewhere described in detail. (Pl. XXXIV, fig. 1.)

## PLATE XLIII.

Fig. 1.—A carved panel block ornament on the tower cornice.

Fig. 2.—One of the balconies on the walls.

## PLATE XLIV.

Fig. 1.—One of the carved blocks surmounting a cornice on the back of the tower.

Fig. 2.—The carved pediment of a niche on the back wall.

## PLATE XLV.

Two carved blocks on the tower. The design is the usual one, with a small panel or niche enclosing one or more deities, surmounted by some floral work springing from a vyâli's head.

## PLATE XLVI.

Fig. 1.—A panel over the south doorway. In the centre, Śiva is seated on a lotus, with a canopy overhead, and a floral ornament on each side.

Fig. 2.—A smaller panel, with a figure of Brahmâ.

Fig. 3.—Ornaments on the capitals of the pilasters on the exterior of the north wall. These headings might almost be described as double capitals, one over the other, though the under is really only an extra deep and highly ornate necking. From each necking springs a bracket or candelabra attached to the wall between each pilaster. Under each bracket is a vyâli's head with floral stems springing from the mouth. The capitals above, are moulded without ornament.

Fig. 4.—A nâga stone in the east shrine. The ornament from which the tail rises, is Châlukyan in character.

## PLATE XLVII.

Figs. 1 and 2 are piers in the south porch and the mandapa of the east shrine. The general design and outline of both are similar. The former occupies the more important position, and thus is more highly ornate than the other. The carved blocks at the body of the pier may be noted. The small pieces of fretwork on the capital, have so slender an attachment, that many have been broken away.

## CHAPTER V.

## NĪLAGUNḌA.

## BHĪMĒSVARA TEMPLE.

A village in the Harpanahalli taluk, standing 6 miles west-south-west of the town of that name.

The plan of the temple consists of an enclosed hall with an entrance door on the east, and a shrine entering off each of the other sides. The east entrance is through a porch which connects the main building with a fourth shrine standing to the east in front of it. (Plate XLVIII.)

The east entrance door of the central hall is plain when compared with other examples of this feature. Inside the hall, four circular piers stand in the centre, and two other fluted circular shafts are attached to the corners of the ante-chambers of the two side shrines. These two chambers want the usual doorway connecting them with the central hall. The rooms themselves are, on plan, less than a square. With the main west shrine, the usual arrangement of having a door to the ante-chamber is adhered to, and the form of the plan approaches a square. At the two west corners of the hall are four figure niches in the walls. A Nandi stands facing the entrance to the west shrine. A līṅga is placed inside. In the other shrines stand vacant pedestals. In all these cells there is a small moulded table projecting from each side wall. These are said to have been for the placing of small metal images, or pūja utensils. The shrine doors are plainly moulded with pilasters and unornamented mouldings. The entrance screen of the west ante-chamber has some richly carved work.

The central ceiling of the hall is the only one on which a profusion of carving has been wrought; it resembles one excavated at Hīrahaḍagalli. The others, whose positions are shown on the plan, have plain slabs of the usual square, diagonal, and circular pattern.

The piers of the east porch are of massive form, with square and polygonal sides. The east shrine is almost a replicate of those on the wings.

The interior of the building is shown on plate XLIX.

The base around the exterior is of the usual design, with some of the blocks uncarved.

The pilasters on the walls are slender, and reach to the main cornice. Interspersed are a few, having the more massive proportions of detached piers, as also occurs at Kuruvatti.

Between, are lesser ones with the usual surmounting canopies and towers.

Around the west shrine only, are recessed niches. In these are mutilated figures of Kālabhairava, Īśvara and Narasimha.

The tower over the west shrine is nearly complete, but the masonry is in parts much displaced by vegetation. Stones have fallen, and lie around the base. It is built in recessed storeys with pilasters, cornices and carved blocks. No traces of the other towers remain; and the rest of the building above the cornice is a ruin. (Plate L.)

## PLATE LI.

Fig. 1.—A corner pier in the mahāmaṇḍapa.

The contour of the mouldings is that usually found in Chālukyan piers. The plan is a sixteen-pointed star—in the complete circle—with a double plane on each of the surfaces.

These lines run up from base to capital, and the resulting multiplicity of vertical lines adds greatly to the general effect.

Fig. 2.—Ornamental details on the base of the shrine. These are small panels carved with figures and rampant lions on the different projections of the structure. At each angle of the ingoing face are corbels carved with makara heads.

Fig. 3.—A terminal ornament or pedimental block on the tower. The exterior is stepped over a floral scroll, which springs from makaras, and terminates in a vyāli's head. Inside is a figure of Subrahmanya, with two female fan bearers.

Fig. 4.—An ornament of similar class to fig. 3; but of different design. Each side is flanked by a rampant lion, with one of his forepaws resting on the uplifted hand of a person who kneels below. The interior panel is filled with scroll work.

#### PLATE LII.

Fig. 1.—Dvârapâlakas at the door of the principal shrine.

Fig. 2.—A finely carved group of Dvârapâlakas. They stand on a moulded pedestal, under a canopy of carved scroll work. The group comprises three females, each being profusely ornamented with jewels, and bearing chauries and various emblems.

Figs. 3 and 4.—A fine blackstone central ceiling. On the four sides of the capitals of the supporting piers are moulded consoles. On the centre of the soffit of the four enclosing beams is a floral carved patera, which is repeated in the eight corners formed by the structure of the ceiling. The usual Hindu method of construction is employed; thus across the corners of the outer four beams, slabs are laid cross-wise, forming an upper diagonal square. Above it a smaller square is set parallel to the beams, whose corners touch the centre of the sides of the diagonal. The triangular spaces have,—in addition to the central pateras—their surfaces covered with floral scrolls. The fronts of the triangular slabs are ornamented with floral scroll patterns. In the centre face of each, is a small square panel, having the regents of the eight cardinal points. Thus, the four regents of the intermediate points are on the centre of sides of the diagonal square; the remaining four are on the faces of the small upper square. The corona or centre-piece is a flat fluted circular dome with a moulded knob descending from the centre. Around it is a series of detached interlacing stems. Vyâli heads fill up the flat triangular surface between the upper square and the hollow circular dome.

#### PLATE LIII.

Fig. 1.—A figure of Anantaśâyana in the temple of that name. He reclines on the coils of a Nâga, with the hoods of the snake shading his head. The pedestal of the image is a fine sharply cut example of Châlukyan moulded work.

Fig. 2.—The image in the shrine of Lakshmi-Narâyanasvâmi. Narâyana is seated with Lakshmi on his left knee. Both figures are adorned with a profusion of finely cut ornaments. Overhead is a carved arched canopy, with open scroll work surmounted by figures of the fish and tortoise, and images representing the various gods. The group is placed on a pedestal, moulded almost precisely similar to that above described.

Fig. 3.—A sculptured panel over the shrine doorway of the Bhimêśvara temple. In the centre is Îśvara, with Pârvati, and Ganapati and Subrahmanya on their right and left. Underneath Śiva, is his vehicle the bull. A female fan-bearer stands on each side of this central group.

On the right of the panel is Brahmâ with Sarasvati seated on his knee, and the vehicle of the former below.

On the left of the panel is Vishnu, having Lakshmi seated on his knees. A fan-bearer is at the sides, and his vehicle, Garuḍa, underneath.

Each end of the panel is terminated by a makara, with a floral scroll springing from its tail.

#### PLATE LIV.

Fig. 2.—The doorway to the central shrine. On each side of the door, separated by an ornamental pilaster and rows of floral ornament, is a perforated stone window, with three upright rows of floral scrolls. Each alternate scroll has a small figure seated inside. Under the door jambs and windows is a floral canopy covering three dvârapâlakas. The sill in front of these, is ornamented with a floral scroll. Outside each window is a finely moulded and carved semi-pier, with three dvârapâlakas under a canopy on the lower body of the shaft. The sculptured block, over the centre of the door soffit, represents Gajalakshmi. The frieze over the lintel has the usual group of the principal deities, with their wives, vehicles and attendants. The beam is moulded, and topped with notched crenellations.

#### PLATE LV.

Figs. 1 and 2.—The front and side views of the sômasûtra for carrying off the pûja water from the shrine. This drainage channel, in the majority of temples, is usually comparatively plain. In a temple such as this, where carving is lavished wherever possible, it becomes a highly ornamental feature.

A makara head is at the end of the conduit which issues through the wall. In front of it is a short open channel, covered with a characteristic scroll ornament on both sides. The stone block on which it rests, has a makara on each side, and the rest of the surface covered with foliage.

A sômasûtra of similar design is seen at Mâgalâ.

Fig. 3.—A carved block surmounting a corner of the cornice.

## CHAPTER VI.

## KURUVATTI.

## MALIKÂRJUNA TEMPLE.

The village stands on the right bank of the Tungabhadra river about 17 miles west of the taluk head-quarters of Harpanahalli.

The temple is said to have been formerly known by the name of Mallêśvara. The usual arrangement is observable in the plan, so that it will be sufficient if the chief features of variation are pointed out. (Pl. LVI.) The shrine has three interior niches in the thickness of the walls. The only other of these examples where this occurs, is at the Kêśavasvâmi temple at Huvinahadgalli, where there are two. The exterior shrine niches have considerable projection. Like the Kallêśvara temple at Huvinahadgalli, the shrine ante-chamber has side lights. In place of the usual entrance door to the ante-chamber, there is placed a finely sculptured pediment resting on columns. The front maṇḍapa has three doors; and the side porches have six columns each, instead of the more usual two.

The temple has only one shrine, at the west end, with a lînga. A mask is fixed on the lînga on festival occasions. On the floor in front of the shrine door is a finely carved scroll. On each side of the ante-chamber are two pilasters with figures of Vîrabhadra, Bhairava, Basava and two other images. The screen at the entrance to the ante-chamber has been above alluded to.

In the front maṇḍapa are four turned columns, with rectangular responding pilasters on the four walls. In the south-west corner is an inscribed stone, and images of Gaṇapati, and Sûrya Narâyaṇa.

In the south porch is a finely sculptured panel representing a Râjâ and two attendants with umbrellas. There are also three inscribed stones. These are not *in situ*, but have all been removed from some place in this or another building, and set down here. The doors of both the north and south porches are finely carved.

The east door also, is an exceedingly fine specimen. The base around the building has the usual members in its composition; numbers of the blocks on it are uncarved. The main wall is divided by a series of broad and narrow pilasters, with lesser ones between, some are single and others double; they support canopies and miniature reproductions of the main tower of the building itself. Each of the latter had at one time a projecting detached group of flying figures fixed in with sockets in the manner of those on the upper part of the front door, but now only the socket holes are left to indicate they have been there.

In the niches on the three faces of the shrine are various images. In that on the north, is Narasimha; on the east and south are images described as king Urduathandan and Bidchâdanar. (Pl. LVIII.) A photograph of a portion of this part of the building is shown in Mr. Fergusson's *Architecture in Dharwar and Mysore*. (Pl. XXXVI.) The ornaments of the wall-head cornice are in parts completely away, leaving only the rough masonry backing.

The lion is of frequent appearance in some of these temples, and in none more so than in this. It is shown in panels on the base, on wall-heads, angles of the tower, and other places. One is cut on the stylobate of a porch showing on plate LVII.

The shrine tower is complete, but disfigured by long repeated applications of whitewash. It is built in a series of recessed storeys, with unornamented horizontal mouldings. Two doors enter the tower over the roof of the front mandapa. The Basava mandapa opposite the temple is a modern building erected on ancient foundations. It is plain, with a tower over the shrine, and wooden pillars in the mandapa in front.

#### PLATE LIX.

Fig. 1.—One of the four central piers in the mahâmandapa. The column is circular moulded, without ornament on its upper portion. The base is square, with a representation of a shrine on each of the four faces. The beam brackets over the capital are plain.

Fig. 2.—One of the small niches on the outer walls. They are placed one on each side of the broad pilasters fixed at intervals on the sides and back of the temple. In place of an image, a small pilaster supporting a small tower stands inside.

Fig. 3.—One of the piers of the south porch. The plan of each, from base to capital, is a square, with notched corners.

#### PLATE LX.

The east entrance to the mahâmandapa. This is a beautifully carved example of its class. The sculptured block in the centre of the lintel has the usual representation of Gajalakshmi. The covering cornice is plain, with miniature representations of towers over it. The jambs have an extra large number of upright rows of carvings. That next the door has diamond and floral patterns; the others are coiled Nâga figures, figure and bird scrolls, dancers and musicians, a running scroll and a leaf patera. The figure scrolls and musicians are cut on the face of narrow pilasters which run up to the cornice over the door. The carving is generally deeply undercut and most minutely worked. Each group of figures differs in some respect from the others. Under each projection on the jambs, is a niche with a figure standing under a canopy, carved to represent a vimâna tower. Outside the jamb carvings is a massive flat pilaster with a double notch running up each corner. On the front and inner side of each capital are finely carved female figures with encircling wreaths (pl. LXVIII). This feature is unusual, and but seldom occurs in any of the present described group of Châlukyan temples. Another example occurs in the Kêśavasvâmi temple at Huvina-hadgalli. In that building, only the supporting brackets remain. Each figure is supported on a bracket carved with a bhûta, fixed in the pilaster below the neck mouldings. The figures represent dancers, and each has some smaller figures of musicians at its feet. Around and down each side of the principal figure is a floral wreath. The figures and wreath are delicately and completely undercut as if carved in metal, and stand quite detached. They are as well finished on the back as on the front. A narrow slab of stone has been left on the back of each to give the necessary strength. The groups are on stones separate from the columns, and are held in position by an under pin fixed into the supporting bracket, and another upper one let into a projecting carved block overhead. Groups similar to these have been fixed in the niches on the sides of the temple, but are now away. Enlarged drawings of two of these groups are shown on plate LXVIII.

#### PLATE LXI.

A niche and adjoining portion of the exterior wall on the south side of the shrine. There is a similar niche on the centre of the back, and the north side. The niche is surmounted by a heavy cornice and a miniature shrine tower. A deity sits inside the niche—in this instance Narasimha. The base is flanked by elephants. On each side is a

bhūta figure-bracket, which originally supported flying groups of figures, which leant forward and were fitted into the underside of the cornice. They were similar to those on the upper sides of the front door. Being so close to the ground, they have been interfered with, become loose in their sockets, and either fallen or been taken out. One of those from the niche under note has been preserved, and is now in the Government Museum at Madras.

## PLATE LXII.

Fig. 1.—A finely carved toran standing in the mahāmaṇḍapa, in front of the doorway which leads into the shrine. It is formed of two circular moulded Chālukyan piers supporting a large pediment or lintel. The principal features in the structure are the three deities standing in the carved niches under a semi-circular arch which is pierced through the slab. These represent Śiva in the centre, with Brahmā on his right and Viṣṇu on his left. At each side of the arch is a makara with figures seated on its back. From its mouth springs an ornament which goes round the arch and terminates in a vyāli head. From the tail, a profusion of floral ornament curves out, and fills up the sides of the slab. The back of the slab is plain.

Fig. 2.—A carved centre block representing Gajalakshmi on the lintel of the south doorway.

Fig. 3.—A carved wooden doorway in the Basava maṇḍapa. The design is a series of pateras in panels up each jamb and along the lintel.

Figs. 4 and 5.—Ornaments on the east and south doors.

## PLATE LXIII.

Figs. 1 to 4.—Door architrave ornaments. Fig. 1, is a scroll with figures, from the north door. Fig. 2, is another of the upright bands of ornament from the same door. Figs. 3 and 4, are lozenge and scroll ornaments from the east door.

Fig. 5.—A mantram, or charm to ward off disease from cattle, cut on a stone standing in the small village of Katibinuru.

## PLATE LXIV.

Fig. 1.—A beaten brass mask for fitting on to the liṅga on festival occasions. The body of the figure represents the head of Śiva with the head of Gaṅga in his crown. Around the base are the coils of a Nāga, whose outspread hood overshadows the liṅga.

Fig. 2.—A cast brass image of Śiva, with Pārvati, seated on his vehicle Nandi, and overshadowed by a five-hooded Nāga. Behind him is a canopy supported on two piers. Over the arch of the canopy are four banners and an umbrella in silver. Enlarged drawings of these silver ornaments are shown in plate LXVII, figs. 1 to 3. These latter are included in the *Technical Art Series*, 1891.

## PLATE LXV.

Fig. 1.—A beaten brass head for fitting on to the liṅga. It is cylinder-shaped, with an ornamental dome-shaped head-piece. On the front is a mask or face. Each of the ears has a karnapushpam or wing-shaped ornament attached.

Fig. 2.—A sculptured stone lying in a road in the village. It is in the style of, and has probably been taken from the temple there. The subject is Gajalakshmi. It is rather curiously treated. Two elephants stand grasping water-pots with their trunks, while other two stand on their backs and pour the contents of their pots over the goddess. At each side is the head of a makara devouring a ram.

Fig. 3.—The floral canopy and miniature tower over one of the side wall niches.

Fig. 4.—A carved ornament on the chief entrance door jamb.

#### PLATE LXVI.

Fig. 1.—A finely sculptured slab standing in the south porch. It represents Îśvara seated under triple umbrellas, and accompanied by his wives and female attendants. The image is not now in its original position.

Fig. 2.—An *alto-relievo* of Narâyaṇasvâmi, standing in the mahâmandapa.

#### PLATE LXVII.

Figs. 1, 2 and 3, are the silver banners and umbrella referred to in the description of plate LXIV, fig. 2.

Fig. 4.—A silver waist belt. It is of modern make, and is similar to those generally worn by Kanarese women in this part of the country. It is made of pure or nearly pure silver. The girth is arranged by increasing or lessening the undulations at the back. The front panels pivot on the dividing pins. One of the pins in front screws out to allow of the belt being put on.

Fig. 5.—A carved slab lying in a road of the village. It is one of the blocks usually placed at the side of entrance steps. It is in the same style of art as the temple, and may have been taken from it. It is very boldly carved. On one side is a lion, with a floral scroll flowing from its mouth. In the scrolls are small human figures. An elephant is being crushed beneath one of the front paws of the lion. The lion's tail and raised forepaw have been carved so as to be almost quite detached from the slab and are now broken away. The upper part of a man who stands in front, is, for the same reason, also broken off.

#### PLATE LXVIII.

Figs. 1 and 2, are the two flying figure-brackets referred to in the description of plate LX. One is illustrated in Mr. Fergusson's *Architecture of Dharwar and Mysore*, plate XXXVII.



## CHAPTER VII.

## HUVINAHADGALLI.

## KALLÊSVARA TEMPLE.

The head quarters of the taluk of that name, standing 67 miles west of the town of Ballâri.

The plan of the temple (pl. LXIX) consists of a square shrine and an enclosed mahâ-maṇḍapa, separated from each other by a small ante-chamber. The shrine has a series of rectangular projections on the centre of each exposed face, and another at each corner. The exterior walls of the mahâmaṇḍapa show an enlargement of the same arrangement. This building has a front and a side porch entrance; the latter is now blocked up with a mud wall. In the centre of the floor is a slightly raised platform on which stand four circular moulded piers (pl. LXX). Two responding pilasters are in the centre of each of the four walls. The central compartment of the ceiling is circular moulded, with a leaf ornament on each of the rings. It is much less ornate than the ceilings generally found in this position in other temples of this class of building; as at Mâgalâ for example.

The small ante-chamber is lighted by an open rectangular window on each side, into the sill of which, a carved upright stone was fixed. (Plate LXXI.) The room has a plain ceiling of a not unusual pattern composed of slabs laid to form a diagonal, square, and circle. Its entrance door (Plate LXX) is comparatively plain, with perforated panels at each side and over the lintel. In front of it reclines a Nandi, facing the shrine.

The front and side doors are both of similar design, the former being the more ornamental. The style of the exterior can best be judged, by a reference to the various drawings of the elevations. (Plates LXXI, LXXII and LXXIII.) The wall is divided by a series of narrow pilasters with projecting niches at intervals. A figure of a lion over an elephant is in a panel on one side. (Plate LXXI.)

The tower which surmounts the shrine is ruined at the summit. Various pieces of ornament from the different parts of the building, to illustrate its style, are separately shown.

## PLATE LXXIV.

The doorway in the blocked up south porch. It is similar in design to that at the front entrance door; only in that instance the lower architrave mouldings are stopped by the plinth of the porch, which projects on each side. The design and application of the various ornaments do not materially differ from others elsewhere described in detail. The various points of difference can best be seen by a comparison with other examples illustrated. The door has no heavy cornice over. The upper mouldings and ornament bear a general resemblance to those on the wall head cornice of the temple.

## PLATE LXXV.

The central bay of the back exterior wall of the shrine. The small niche with miniature tower over, is repeated at intervals along the walls. Some have a small figure standing inside; others have none. Groups of various animals, similar to those appearing here, are placed along the cornice. The ornaments over, are likewise carried around. Between the

small projecting blocks carved with a makara head, a carved cross-shaped ornament may be specially noted. It appears on the other cornices of the tower and also on the base. The carved panel surmounting the cornice, is another feature that has been placed on the wall-head over the principal projections ; but only a few of them now remain.

#### PLATE LXXVI.

Fig. 1.—One of the piers in the south porch, an entrance now blocked up with mud walls. Its plan is square, with notched corners. There are two piers in the porch. The one here illustrated, is shorter in the plinth than the other, through a parapet wall running against it.

Fig. 2.—A detail drawing of the mouldings and ornament of the main base of the building.

#### PLATE LXXVII.

Fig. 1.—The ornament on the main base.

Figs. 2 to 5.—Images on slabs standing near the adjoining tank. They respectively represent Ganêsa, a Nâga, Kâlabbhairava, and Nârâyana.

#### PLATE LXXVIII.

Fig. 1.—One of the two pilasters at the side of the door connecting the mahāmāṇḍapa with the shrine. There are two pilasters on the centre of each of the inner faces of this building, but they are of different design. A reference to the section will show their position (plate LXX).

Fig. 2.—A pilaster in the south porch.

#### PLATE LXXIX.

(Ornaments on cornices on the tower.)

Fig. 1 is the drop ornament on the face of the main cornice over the upper storey. The small figure block is placed on each projection.

Fig. 2.—The cornice over the first storey above the wall-head of the shrine.

#### PLATE LXXX.

Fig. 1.—A cornice ornament on the tower.

Fig. 2.—A sculptured slab standing in the road near the temple.

#### PLATE LXXXI.

A cornice and ornament on the tower.

#### PLATE LXXXII.

Figs. 1 and 2.—Details of the lower part of the tower where it rises from the roof of the temple. The mouldings, and ornaments over the pilasters, form the string courses which run round this portion of the tower. The surmounting terminal is one of those fixed at intervals over this series of mouldings.

#### PLATE LXXXIII.

One of the triple carved panel blocks which are placed in the centre of each storey of the tower. The central panel has a figure of Narasimha ; a female chauri bearer stands in each of the side panels.

## PLATE LXXXIV.

Fig. 1.—A carved panel block on the wall-head ; with a deity and his two wives in the central panel, and a female fan bearer in each of the side panels.

Fig. 2.—A cornice ornament in the form of a floral cross, having a makara head and animal with the body of a lion and the head of an elephant.

## PLATE LXXXV.

Figs. 1 and 2.—Ornamental blocks surmounting the parapets of the wall-head. Fig. 1 is an example of those at the corners. Fig. 2 is one surmounting a pilaster. The upper part is stepped, and crowned with a vyâli head, from which drops the ornament decorating the block. The centre generally has either a circular lotus or other floral design, or a figure of a deity.

## PLATE LXXXVI.

Figs. 1 and 2 are ornamental blocks over the corners of the parapet, similar to those above described.

## PLATE LXXXVII.

An ornamental slab over the cornice on the north side. On the cornice are various figures standing in relief. The lower part of the slab has projecting marks in the form of makaras' heads, similar to those on the main base of the building. The upper triangular panel has a vyâli's head with flowers springing from the mouth.

## PLATE LXXXVIII.

The plate shows a pilaster on the exterior of the wall, with the upper members of the base and wall-head cornice. The opening in the wall is the window which lights the shrine ante-chamber.

## PLATE LXXXIX.

Fig. 1.—The Nandi standing in the mahâmandapa facing the shrine entrance. The base mouldings of the pedestal have been somewhat mutilated. The animal and pedestal are cut in one block of blackstone.

Fig. 2.—Hamsa ornament on the main cornice.

## PLATE XC.

Fig. 1.—A carved panel in the wall over the gateway of the fort. It has evidently been taken from some other building and placed there. In the floral canopy which surmounts the figure, birds and monkeys are seen plucking the bunches of fruit.

Figs. 2 and 3.—Two Nâga stones at the temple.

## PLATE XCI.

A terminal member over groups of pilasters on the tower.

## CHAPTER VIII.

## HUVINAHADGALLI.

## KĒŚAVASVĀMI TEMPLE.

The plan of this building, in general outline, resembles that of the Śiva temple of Kallêśvara. On examination however, a number of points of difference can be noted. (Pl. XCII.) The exterior central niches of the shrine are wider and have a greater projection. There are also two interior niches in the walls. The ante-chamber has no side lights. There are three doors to the mahâmandapa. One of the side doors has a projecting porch, while the other has a sort of interior vestibule formed in the thickness of the wall.

The style of work on the exterior is radically different from the other. (Pls. XCIII and XCIV.) The base blocks are uncarved. The jamb and lintel bands of the doors are in the same condition, though it is evident that the original intention was to have them carved.

The wall pilasters are of broad and narrow pattern. The former somewhat resemble those at Kuruvatti.

On the wall-heads are rough stone walls. These seem to be the solid masonry backing to the carved and moulded cornice blocks, which however, are now all away. Parts of the temple at Kuruvatti are in a similar condition, though not so completely denuded of everything carved. (Compare Pls. LVII, LVIII.) No trace of any shrine tower exists. The temple is covered with whitewash.

Several pieces of carving and sculpture, probably taken from this temple, are lying at various places in the neighbourhood.

A short distance away, are three small blackstone temples. They are all whitewashed. A doorway from one of them, the Kṛishṇadêva temple, with carved panels over, and perforated windows and panels over is shown on plate XCV.

## PLATE XCV.

The shrine doorway; as is sometimes the case with doors in this position, it has a perforated window on each side. In this example, the lights also, are carried right across the top. There is no cornice, but the lintel is deep, and highly carved. The usual central block with Gajalakshmi does not find a place here. The carving on the lintel, in design resembles that found at a door at Bâgali; in that however, the feature is not on the lintel, but over the cornice. (Pl. V, fig. 2.) The present example has no dvârapâlakas; under the window sills are figures seated in a panel, with pilasters and floral-cusped arches. Figures are also seated in the panels on the face of the door step.

## PLATE XCVI.

Fig. 1.—One of the central piers in the mahâmandapa. The base is square, with the usual carvings found on piers standing in this position. The shaft is round, with a square abacus.

Fig. 2. —A slab standing at the tank. The image is Yôganarasimha.

Fig. 3. —A slab at the same place carved with Ganêśa.

## PLATE XCVII.

The image in the shrine. It is less highly carved, and has not the profusion of jewellery usually seen on the images in the temples under note.

## PLATE XCVIII.

One of the niches on the walls. The lower part of the base is covered with an accumulation of soil. The work is devoid of sculpture with the exception of the bhûta figure brackets on the pilasters. These have evidently supported flying figures similar to those at Kuruvatti.

## PLATE XCIX.

Fig. 1.—A linga in the temple at the tank.

Figs. 2 and 3.—Nâga and Nâgakanya stones at the same place.

Fig. 4.—A figure bracket on the wall of the Kêśavasvâmi temple.

## PLATE C.

Fig. 1.—A good example of an inscribed Nâgakal standing in a field a short distance east of the Kallêśvara temple.

Fig. 2.—An ornamental band under the necking of the piers of the side porch.

## PLATE CI.

Fig. 1.—A panelled niche on the wall of the temple of Hanumân, with figures of Nâgêndra and Nâgakanya.

Figs. 2 and 3.—Ornaments on the jamb of the east doorway of the same temple.

## CHAPTER IX.

## HALAVÂGALU.

## KALLÊSVARA TEMPLE.

A village, 13 miles west by south of the taluk head-quarters of Harpanahalli.

The plan of the temple is that of an undeveloped three-shrined building. (Pl. CII.) The door to the hall enters on one side; a shrine enters off each of the others. Only one of the shrines has an open ante-chamber; the others have none; or, at least, what are now enclosed and used as shrines, may have originally been intended as ante-chambers to cells which would have stood outside them. In the main shrine is a *liṅga* with a brass five-headed *Nâgendra* encircling it. In the centre shrine, opposite the doorway, is a stone figure of *Kêśavasvâmi*; in the other are an inscribed stone and some *Nâgakals*.

Four massive and plainly moulded piers stand in the central hall or *nrihâmaplâpa*.

There is an almost complete absence of carved work in the temple, though the rough blocks at the doors show that it had been intended to sculpture them. The only carved ceiling is that in the central compartment of the hall; it has a simple lotus leaf *patra*.

A *Gaṇêśa* stands inside the hall, and some sculptured stones outside the entrance. A modern *maṇḍapa* has been erected in front. The walls are blocked up by houses. There is no detail on the exterior.

## PLATE CIII.

Fig. 1.—A pier in the temple. It has a square moulded base with a plain block on the centre of each of the faces. The shaft is square, with two sixteen-sided fluted sections divided by octagonal bands in the middle of the length. The capital is circular moulded, with four brackets above. The pier is of a type commonly met with in temples of subsequent date in some parts of these districts, and represents a combination of *Châlukyan* and *Dravidian* forms in its design.

Fig. 2.—A figure of *Vishnu* in the shrine of *Kêśavasvâmi* of the *Kallêsvara* temple. He is placed on a moulded pedestal under a carved canopy. At his feet stand his two wives.

## PLATE CIV.

One of the slabs standing at the entrance door. The lower panel has a leader on horse-back, attended by an umbrella bearer, with his soldiers behind, attacking a number of other horsemen. Soldiers are seen advancing on the heads and shoulders of dwarfs.

The panel over, has three figures engaged in worship in a small shrine. They may represent the chief and his two wives. Three figures are on each side of the exterior.

The top panel represents the worship of the *liṅga* by three figures seated on one side, and other two figures, one of whom waves a lamp in the right hand and bears some offering in the other. The sun and moon; and a finial, in the form of a vase, surmount the stone.

## PLATE CV.

Fig. 1.—A monumental slab with three panels. The lower panel represents a fighting scene. A foot warrior armed with sword (or spear?) and shield carries all before him. He is shown as attacking a horse, whose rider seems in the act of losing his seat. Another horse is riderless, and the opposing footmen are being trampled under his own and the horse's feet.

The panel over, has five figures with their arms linked round each other's necks and waists. It does not seem exactly clear whether they are engaged in dancing to celebrate a victory, or the wounded being carried off the field by the two figures on each side of him.

The top panel shows a rude linga.

Fig. 2 is one of a similar class of carved slabs, very much dilapidated.

Fig. 3 is another of these monumental slabs with a spirited fighting scene in the lowest panel.

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## CHAPTER X.

## HARIHAR.

## HARIHARĒŚVARA TEMPLE.

A village in Maisûr territory, standing 14 miles south of Halavâgalu. Owing to its close position to the group of temples, to the illustration of which this volume is devoted, and as it presents some features which can with advantage be compared with them, a plan (Pl. CVI), and some details have been included. The arrangement of plan, it will be seen, most closely resembles Bâgali. The main shrine in this case is typically Châlukyan.

## PLATE CVII.

A flat ceiling in the antarâla mandapa. It is divided by four cross ribs into nine panels. In the centre panel is Īśvara standing in a niche surrounded by various small images. The remaining eight panels represent the Ashtadik-pâlakas or regents of the eight cardinal points. Each is there, mounted on his vehicle.

The Ashtadik-pâlakas are thus given in Ziegenbalg's *South Indian Gods*, pp. 8, 191.

No.	Name.	Regent of	Vehicle.
1	Indra.	East.	Elephant.
2	Agni.	South-east.	Gray goat.
3	Yama.	South.	Black buffalo.
4	Niruti.	South-west.	Crocodile.
5	Varuṇa.	West.	Stag.
6	Vâyu.	North-west.	Bhûta.
7	Kuvêra.	North.	Self-moving chariot.
8	Īśana.	North-east.	Bull.

It will be observed that in a few cases the vehicles, shown in this plate, differ from those above quoted. Thus No. 4 has a bhûta instead of a crocodile; No. 5 a crocodile instead of a stag; No. 6 a stag instead of a bhûta; and No. 7 a horse instead of a self-moving chariot.

If these in this plate are compared with those in another shown elsewhere, (Pl. II, fig. 1) it will be seen that, except in two instances, they correspond. Thus in the last, No. 2 has a horse instead of a goat; and No. 7 has a goat instead of a horse. The three may thus be summarised for easy comparison.

## Vehicles of the Ashtadik-pâlakas.

No.	Ziegenbalg.	Plate CVII.	Plate II.
1	Elephant.	Elephant.	Elephant.
2	Gray goat.	Gray goat.	Horse.
3	Black buffalo.	Black buffalo.	Black buffalo.
4	Crocodile.	Bhûta.	Bhûta.
5	Stag.	Crocodile.	Crocodile.
6	Bhûta.	Stag.	Stag.
7	Chariot.	Horse.	Gray goat.
8	Bull.	Bull.	Bull.

## PLATE CVIII.

The central ceiling in the Amman shrine of the temple. This is one of the finest pieces of black stone carving in the temple. No drawing can ever do justice to the splendidly rich



effect it has in reality. In plan it is a square of four beams with triangular blocks placed over the corners, forming an octagon, on which rests a circular dome. The dome is constructed of large horizontal blocks. Its entire inner surface is moulded into different sections, and profusely covered with rich and varied ornament. From the central coping stone descends a deep ornamental circular pendant.

On each under side of the beams, over the capitals of the piers, is a raised circular patera. Smaller pateras are on the triangular blocks at the corners. On the centre of the faces of these blocks and on the inner faces of the four beams are plain square blocks, eight in all. It was doubtless intended that these should be carved with the Ashtadik-pâlakas or regents of the eight cardinal points, and protectors of the earth, as is usual in such works.

In the circular dome, the first course is plainly moulded. The next has leaves radiating from the centre. Over is a cavetto, divided by closely placed vertical bands, into panels with a small patera in each. A small fillet over, has its under side covered with small rosettes. The upper courses are ornamented with interlaced semi-circles, filled in with various designs between.

The under faces of the mouldings of the pendant have interlacing semi-circles, trefoils, pateras, and other ornaments. The side faces have various floral designs. There is a ceiling similar to this, in the mahâmandapa of the Kallêsvara temple at Bâgali.

#### PLATE CIX.

Figs. 1 and 2.—One of two dîpastambhas at the east gate. This particular form of lamp-pillar is peculiar to these districts, and is not found further south. The ordinary dîpdân with lamps on the top only, exists all over the Presidency. Good examples are seen at Vijayanagar.

The present example is comparatively modern, having been built within the past century. It however, in no wise differs from more ancient examples found elsewhere. The shaft is octagonal with a very decided taper towards the top. It is built in courses, and thus presents another difference to the ordinary dîpdân. Lamp-brackets project in rows, on the different faces alternately from base to capital.

Fig. 3.—The image of Kâlabbhairava in the shrine devoted to its worship.

Fig. 4.—A monumental slab standing near the svâmi shrine. It differs from others elsewhere described as being at Halavâgalu, in that it has five panels, while those at that place have three. The lowest panel shows a bowman on foot, followed by two horses, slaughtering some foot soldiers. The next seems to be a scene of rejoicing, five figures being engaged in dancing. In the third panel, a figure sits inside and two others outside a small antique shrine. The piers and pent roof of slabs, are similar to a small temple at Bâgali. (Pl. III.) In the fourth panel side figures seem engaged in the act of supporting and bearing off another in the centre. The top panel has a liûga and worshipper. The two top dividing bands have inscriptions. One half of the top of the slab is broken away.

Fig. 5.—A carved architrave on the door illustrated on plate CXI.

#### PLATE CX.

A flat panelled ceiling in the mahâmandapa, divided by ribs into six panels. The ribs are ornamented on their under sides with a flowing scroll, and their angles have a moulded ornamental chamfer. In each panel is a large circular concave patera, divided into concentric bands of ornament, with a drop in the centre. Four of the pateras have simple circles of radiating leaves. The other two have circles of small sunk ornamental panels. The four main.

beams enclosing the ceiling, have notched crenellations, and miniature pilasters or balusters, with leaf ornament between.

#### PLATE CXI.

Fig. 1.—Elevation of the north wall of the shrine at the north-east corner. The lower plinth of the base has a floral scroll with figures. Above is a row of hamsas or sacred geese. The main base has the usual series of sharply cut mouldings surmounted by a cyma recta coping. The main walls are divided into compartments by pilasters running from the base to the cornice. In each of these panels is a niche with pilasters and cornice, surmounted by a miniature representation of a shrine tower. The texture of the blackstone admits of its being cut into the most minute mouldings, and each of these is cut and finished as if it had been wrought in ivory. The usual cornice surmounts the walls. Over it is an ornamental parapet with lions carved on blocks, and a coping ornamented at intervals with carved blocks enclosing small figures.

Fig. 2.—The carved door of the Kâlabhairava shrine. The architrave around the opening has one row of flat diagonal diapers, and another of convex section with figure and floral scrolls. These are shown to an enlarged scale in fig. 5, of plate CIX. On each side is a moulded pilaster with its corners stepped off for the entire height. Outside are a vertical row of scrolls of convex section, and leaves coiled around a stem. The five different members, on each side of the door, are separated by a deep groove, with small blocks left at intervals in the height. Below the pilasters and upright ornaments, are niches with ornamental canopy enclosing a figure. Gajalakshmi, with an inscription below, is in a carved panel on a block over the centre of the doorway.

#### PLATE CXII.

Fig. 1.—The image of Hariharéswara in the shrine. It is a stiffly carved figure, nearly devoid of ornament. A peculiar feature is seen in two of the arms resting on side piers brought up to support them. The legs too, from the knees downwards, are hidden behind a plinth. These have not been part of the image originally, but are ingenious devices to conceal and remedy a defect or fracture of the arms and legs.

Figs. 2 to 4.—Sculptured details on the basement wall around the mahâmandapa. Fig. 2 shows a line of hamsas or sacred geese. Fig. 3 is a row of elephants and horses. The former as usual, are more true to life than the latter, which are stiff and ungraceful. Fig. 4 has a floral scroll with figures inside.

#### PLATE CXIII.

Fig. 1.—A characteristic ornamental architrave up the side of the door of the east entrance to the mahâmandapa. One row is a wide scroll with images and foliage alternately. In the middle row, is a narrow floral scroll. The outer line has a row of diapers.

Fig. 2.—A horizontal scroll on the front entrance to the mahâmandapa.

Fig. 3.—One of the piers of the extensive colonnade in the mahâmandapa. The base is square, with the usual Châlukyan mouldings for this member. These are a moulding in the centre, with a fillet on the front, and a splay on both sides. Lower and upper splays, with small fillets, separate the central member from a lower plinth or broad fillet, and another fillet or tenia on the top.

The lower part of the column is square, the upper part circular, with the usual minute finely cut mouldings; and the abacus square with notched corners. Above the abacus, four

moulded and ornamental consoles, with a notched block in front of each, support the four cross beams of the ceiling. An ovolo moulding, with a stop ornament at the extremities, runs along the edges of the beams.

Fig. 4.—A pier in the east gate. This style of pier is of a peculiar class, differing considerably from the more usual pier found in mahâmaṇḍapas and other interior parts of the main building, such as that in fig. 3. It is similar to others in the porches of the Jaina temples at Hampi in Vijayanagar. When used, it is generally seen in such outer buildings as porches or gates. It has no base, the square under portion of the pier resting directly on the floor. The upper and main body of the shaft is fluted in sixteen sides, with a row of plain leaves at the lower extremity. The necking is plain, and circular. The capital is a flattened disc with a fillet on the edge, and rows of minute fillets and flutes underneath, resembling those under the ovolo of the Grecian Doric capital.

A square block rests on the convex upper surface of the capital, whose four corners almost touch its outer circumference. Above this, are four consoles supporting the beams, of a design almost precisely similar to those of fig. 3.

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## CHAPTER XI.

## BIDRAHALLI FORT.

## PLATE CXIV.

This is a village in Bombay territory on the bank of the Tungabhadra river, opposite Mâgalâ. The temple is a small Châlukyan structure standing in the fort.

Fig. 1.—A pânchâyatana or lînga with five heads, lying in the courtyard with its parivattam buried in the ground. The heads represent the five faces of Siva, of whom the lînga is the symbol; they are variously named :—

- 1.—Sâryôjâta, or Âdityâ.
- 2.—Vâmadêvam, „ Ambika.
- 3.—Aghôram, „ Śiva.
- 4.—Tatpurusham, „ Basavanna.
- 5.—Îsa, „ Pârvati.

Fig. 2.—A Châlukyan pier. Its detail is similar to that found in piers in temples of the date in the adjoining districts of Ballâri. The capital, however, with the acanthus-shaped leaves, does not occur in any of the others.

## APPENDIX.

## GLOSSARY OF INDIAN NAMES.

- Adityâ. The sun.
- Aghôram. A terrible form of Îśvara or Śiva.
- Agni. The god of fire, and regent of the south-east.
- Airāvata. The white elephant of Indra.
- Âmbika. A goddess.
- Amman. Goddess.
- Anantapûr. The principal town in the district of the same name.
- Anantaśâyana. Vishnu reclining on the serpent.
- Antarâlamandapa. The ante-chamber in front of a shrine.
- Apsaras. Heavenly maidens.
- Ardhamandapa. The enclosed building in front of a shrine.
- Ashtadikpâlakas. The regents of the eight cardinal points.
- Asura, or Râkshasa. The enemy of the gods : descended from the Rishi Kâśyapa.
- Avatâr. An incarnation.
- Bâgali. A village in the Ballâri district.
- Ballâlas. A dynasty ruling in Maisûr, from the beginning of the eleventh to the beginning of the fourteenth century. The style of architecture found in their temples is a variety of the Châlukyan.
- Ballâri. The principal town in the district of the same name.
- Basappa. Basava, or Basavanna. The Canarese name of Nandi, the bull vehicle of Śiva (and also of the fierce Vîra-Śaiva).
- Bhairava. A terrible form of Śiva.
- Bhîmêśvara. One of the five Pândavas ; a man of great strength.
- Bhûta. A demon ; dwarf.
- Bidchâdanar. Incarnation as a beggar.
- Bidrahallî. A village on the banks of the Tungabhadra river, opposite Mâgalâ.
- Brahmâ. One of the Mummûrtis, viz., the creator ; one of the five faces of Śiva.
- Buddhist architecture in the south, is represented by examples dating from the third century B.C., to the fifth century A.D.
- Châlukyas. A dynasty first heard of in the sixth and reigning till the twelfth century. The style of architecture herein illustrated, is named after them, though it was also practised by others than they.
- Châna. Good ; beautiful.
- Chauri. A fan usually made of a yak's tail, used by attendants on the gods.
- Chôlas. A dynasty who reigned over a great portion of the south, and reached their greatest power about the eleventh century. Many examples of their temples of that date still exist. The principal example is the temple at Tañjâvûr (Tanjore). Their architecture is distinctive, and succeeds that of the Pallavas.
- Dêvendra or Indra. The king of the Dêvas, the regent of the east.
- Dharmâveram. One of the principal towns in the Anantapûr district.
- Dharwar. A town and district in the south of the Bombay presidency.

Dīpḍān. A lamp pillar. In the south, it is usually a high monolith, with an iron lamp bracket on the top. In the north-west of the presidency, they are sometimes constructed in courses, with lamp brackets in the joints. The pillars are erected outside the front entrance.

Dīpastambha. A small lamp pillar, standing inside the temple.

Dravidian. Drāvida; or South-Indian.

Durga. A form of Pārvati, and one of the Grāmadēvatās (village deities).

Dvārapālakas. Door-keepers; in temples, they are represented by sculptured figures on the door jambs.

Gaja Lakshmi. A favourite sculptured representation of Viṣṇu's wife with elephants on each side, found on door lintels.

Gaṇapati. The belly god; the elephant-headed son of Śiva.

Gaṇēśa. Lord of hosts; another name of Vighnēśvara or Gaṇapati.

Gaṅga. The river Ganges; Īśvara's second wife.

Garuḍa. The kite; Viṣṇu's vehicle.

Haidarabād. Principal town in the State of that name.

Halavāgalu. A village in the Ballāri district.

Hampi. One of the villages at Vijayanagar in the Ballāri district.

Haṁsas. Celestial geese.

Hanumān. The monkey general, who assisted Rāma in his war with Rāvaṇa, being regarded and worshipped as a demi-god.

Harihar. A village in Maisūr.

Hariharēśvara. Śiva.

Harpanahalli. A village in the Ballāri district.

Hirahadagalli. A village in the Ballāri district.

Hiranyakasipu. A rākshasa king destroyed by Viṣṇu as Narasiṁha.

Hitadēvaru. Beloved god.

Holālu. A village in the Ballāri district.

Hoyśala Ballālas. See Ballālas.

Huvinahadgalli. A village in the Ballāri district.

Indra. See Dēvēndra.

Īśa. Literally lord; generally applied to Śiva.

Īśāna. The regent of the north-east; a form of Īśvara.

Īśvara. Identical with Śiva, one of the Trimūrtis.

Jaina architecture. A style resembling in some of its features, that known as Chālukyan.

Kālabhairava. Identical with Yama; the king of death and hell.

Kalaśa. A term applied generally to the summit of a tower; also a pot or vessel with water and some grains in it.

Kallēśvara. A deity; a form of Śiva.

Kanbadūru. A village in the Anantapūr district.

Karnapushpam. A wing-shaped ornament.

Katibinuru. A village in the Ballāri district.

Kattēśvara. A deity; a form of Śiva.

Kēśavasvāmi. One of the names of Viṣṇu.

Kṛishṇa, Kṛishṇadēva or Kṛishṇasvāmi. The eighth incarnation of Viṣṇu.

Kuruvatti. A village in the Ballāri district.

Kuvēra. The god of riches; the regent of the north.

Lakshmi. The chief wife of Viṣṇu.

Lakshmi Nārāyaṇasvāmi. Viṣṇu with Lakshmi seated on his thigh.

Līṅga. The principal form under which Śiva is worshipped.

- Madapalli. A cooking-room.
- Mâgalâ. A village in the Ballâri district.
- Mahâmaṇḍapa. The great hall of entrance to the main shrine of a temple.
- Mahishâsura. A buffalo-headed giant.
- Mahishâsuramardini. The goddess who slew Mahishâsura.
- Maisûr. Province of Maisûr in Southern India.
- Makra or Makara. A crocodile; also an ear ornament made of flowers.
- Malikârjuna. A name of Śiva.
- Mallêśvara. A deity; a form of Śiva.
- Maṇḍapa. Any open or enclosed building in connection with a temple. If used for any special purpose, the distinctive name is prefixed.
- Mantram. A charm. Formulæ of prayer, supposed to have a magic power.
- Musalmân. Muhammadan.
- Nâga. Serpent.
- Nâgakal. A stone on which the image of a serpent is carved.
- Nâgakanya. Serpent goddess.
- Nâgêndra. Lord of serpents.
- Nandi. The bull of Śiva or Îśvara.
- Narasimha or Narasimhasvâmi. Viṣṇu's incarnation as the man-lion.
- Narâyanaḍêva or Narâyanasvâmi. Identical with Viṣṇu.
- Navagaṇas. The nine celestials.
- Nilagunḍa. A village in the Ballâri district.
- Niruti. A giant; the regent of the south-west.
- Pallava. A dynasty of kings who had their capital at Kâñchîvaram in the eleventh century. They were a powerful race many centuries anterior to that date. Their architecture is distinctive. It succeeded that of the Buddhists. Examples date from the fifth to the seventh centuries. They include the remains at Mâmallapuram (Seven Pagodas) among the most important; and other structural and cave temples in various parts of the presidency.
- Pâñchâyatana. A lînga with five heads.
- Parivattam. An arch like construction: a canopy.
- Pârvati. The consort of Îśvara or Śiva.
- Pârvatîsamêtha. Śiva in company with Pârvati, his faithful consort.
- Prahlâda. A devotee of Viṣṇu, saved from the hands of Hiranya by Viṣṇu in his incarnation as Narasimha.
- Pûja. Worship with ceremonies.
- Râjâ. King.
- Râkshasas. Savages; enemies of the gods; see Asura.
- Râma. An incarnation of Viṣṇu as the son of King Dasaratha of Ayôdhya (Oude).
- Śaktis. Wives; the female power of the Supreme Being.
- Sangan Basappa. A bull incarnation.
- Sarasvati. The consort of Brahmâ; and the goddess of letters.
- Śikara. Applied to the summit of a tower.
- Sîtêśvara. Râma; husband of Sîta.
- Śiva. One of the Trimûrtis; the Supreme Being.
- Śivaskandavarman. An early Pallava king.
- Sôgî. A village in the Ballâri district.
- Sômasûtra. The drainage channel from the shrine; an ornamental feature on these temples.
- Subrahmanya. Îśvara's younger son.
- Sûrya-Narâyana, or Sûrya Narâyanasvâmi. The sun.

Suryôjâta. One of the five faces of Śiva.

Svâmi. God ; lord ; applied to any of the gods, and usually affixed to their names.

Tatpurusham. The Supreme Being.

Toran. A structure formed of one or more horizontal beams resting on columns ; a gateway or other detached entrance.

Trimurti. The Hindu triad : Śiva, Brahmâ, and Vishnu.

Tuṅgabhadra. A tributary of the Kṛishṇa river.

Urduathandan. The name of a king.

Vaishnavas. Followers of Vishnu.

Vâmadêvam. One of the five faces of Śiva.

Varuṇa. The regent of the west, and the god of waters.

Vâyu. The regent of the north-west and the god of winds.

Veṇugopâlasvâmi. Kṛishṇa with a lute.

Vijayanagar. The ancient capital of the kingdom of the name.

Vimâna. The tower of a shrine.

Vîrabhadra. A terrible being, created by Śiva for the purpose of destroying the sacrifice of Daksha.

Vîrakal. A stone erected in memory of a fallen warrior.

Vîrubakshi. A mythical bird.

Vishnu. The Supreme Being ; one of the Hindu triad.

Vishṇappa. An appellation of Vishnu.

Vyâlis. Grotesque lion-like carvings.

Yâli. See vyâlis.

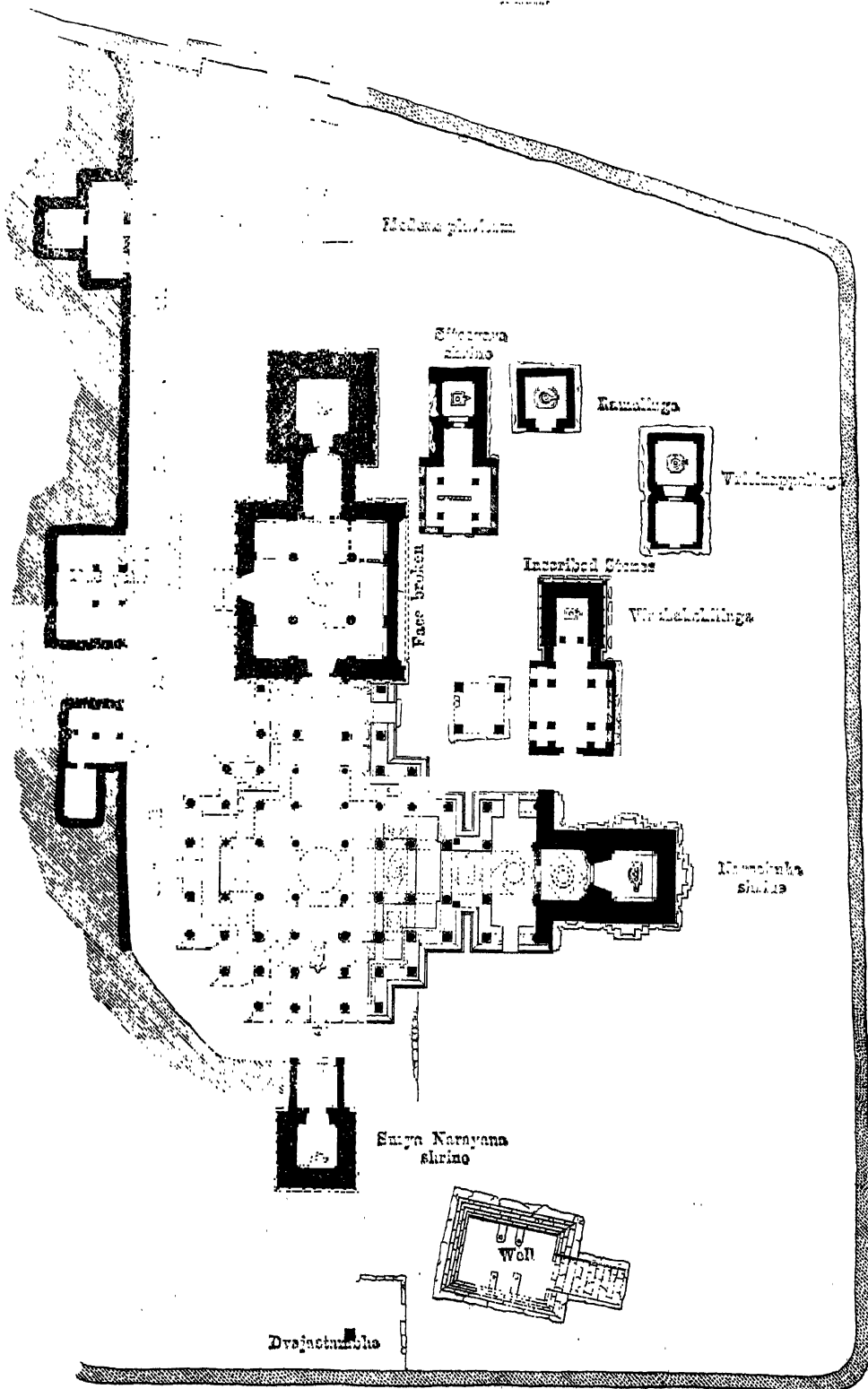
Yama. The king of death and hell, and regent of the south.

Yôganarasimha. Narasimha performing asceticism.

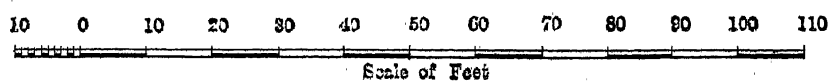


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Feet

Harden Bank.



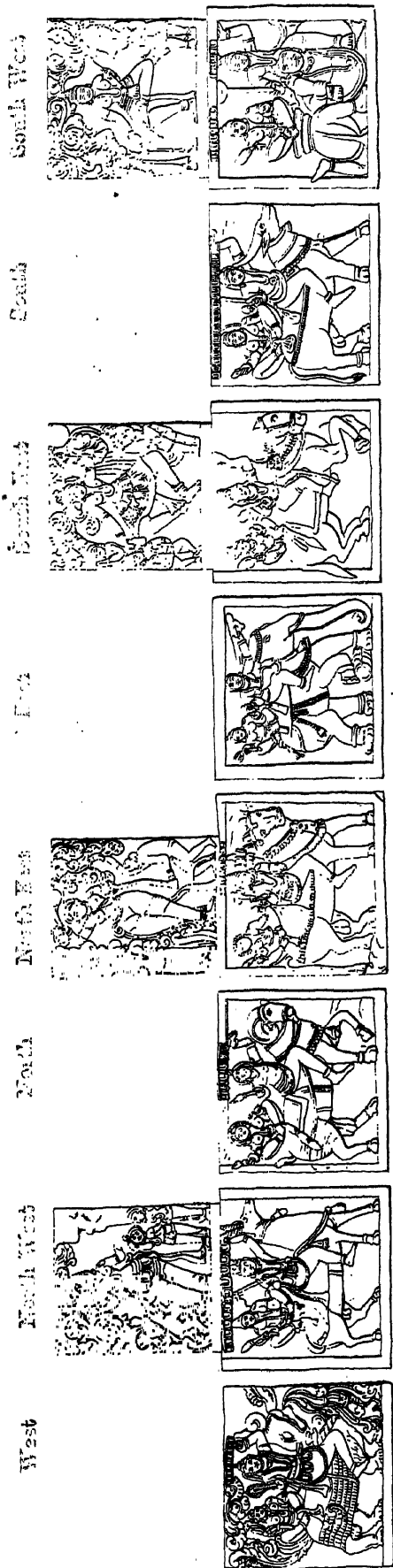
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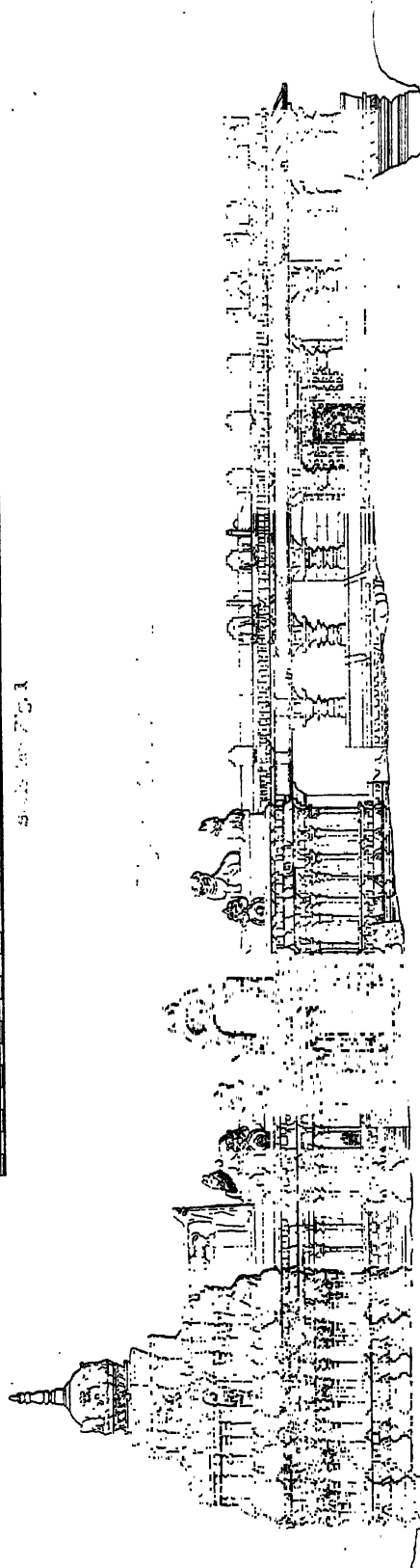
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Fig. 1. Figure panels on the blocks of main ceiling.



Scale 1:1000



Scale 1:1000



CHAGALL, OMANA R. S.-VI AND VALLEY IN TEMPLES.

Chas. Desara Temple.

Fig. 1. Side elevation.

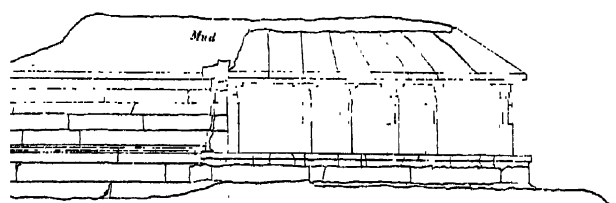


Fig. 2. Ground plan.

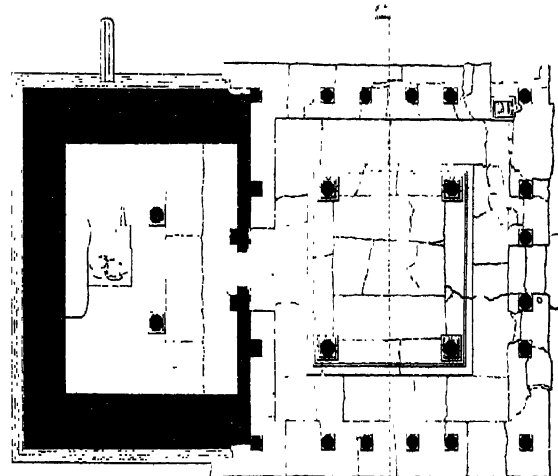


Fig. 3. S. C. A. P.

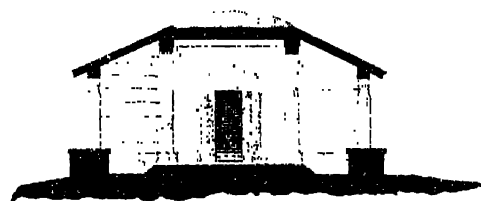
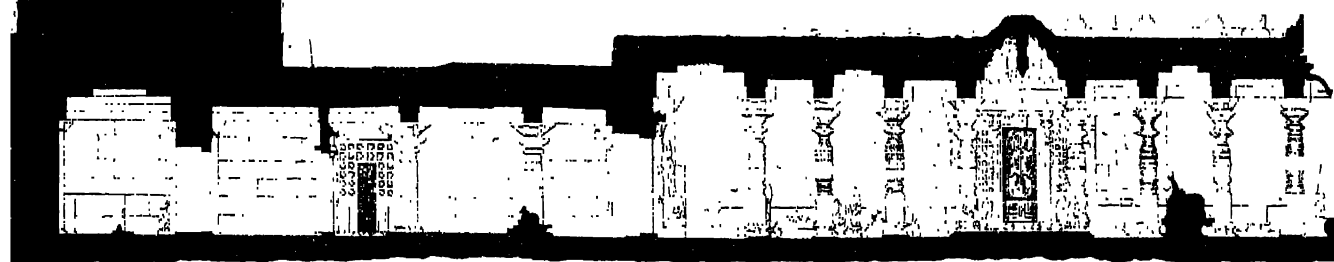


Fig. 4. Elevation of the temple (and) Section.



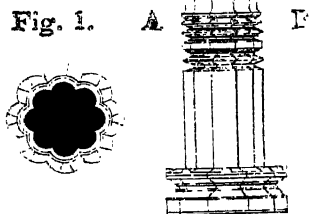
Plan of the ceiling.

Half glass wall

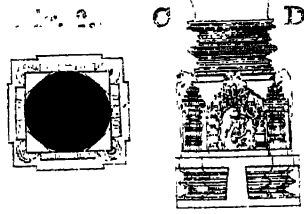
0 10 20 30 40 50

Feet

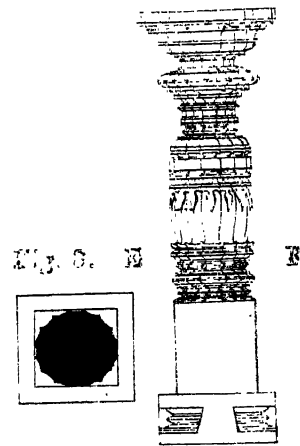
Diers in the Mahamudrapa.



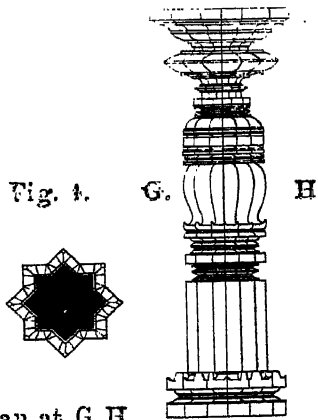
Plan at A B



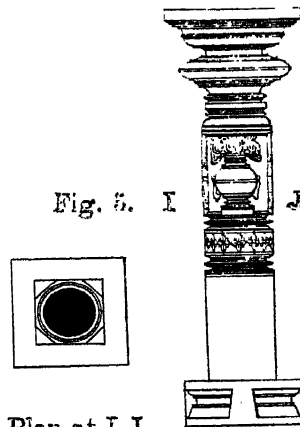
Plan at C D



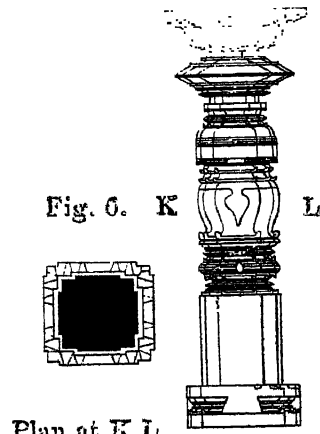
Plan at E F



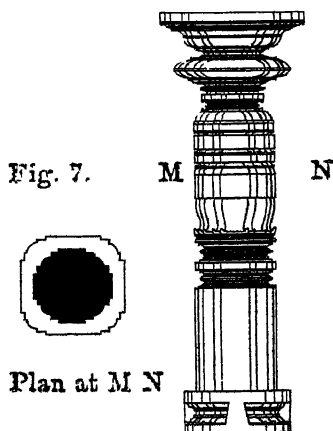
Plan at G H



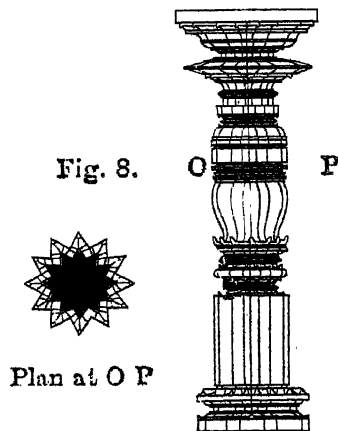
Plan at I J



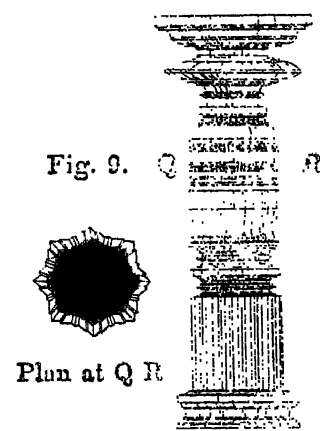
Plan at K L



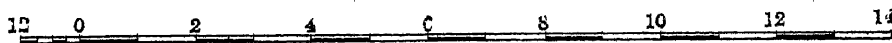
Plan at M N



Plan at O P



Plan at Q R



Scale of Feet

BADALI KALLESVARA TEMPLE

Fig. 1. East doorway to ardha mandapa.

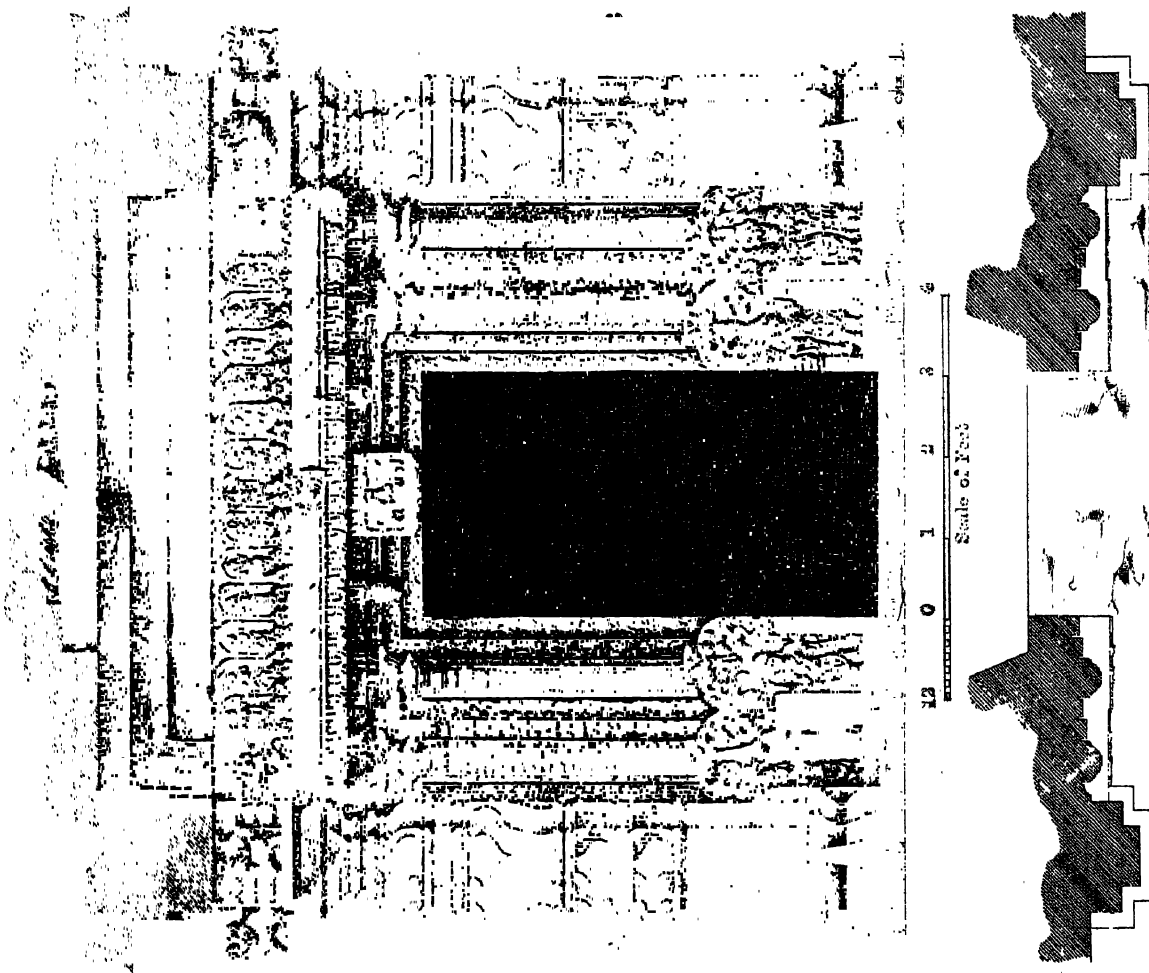
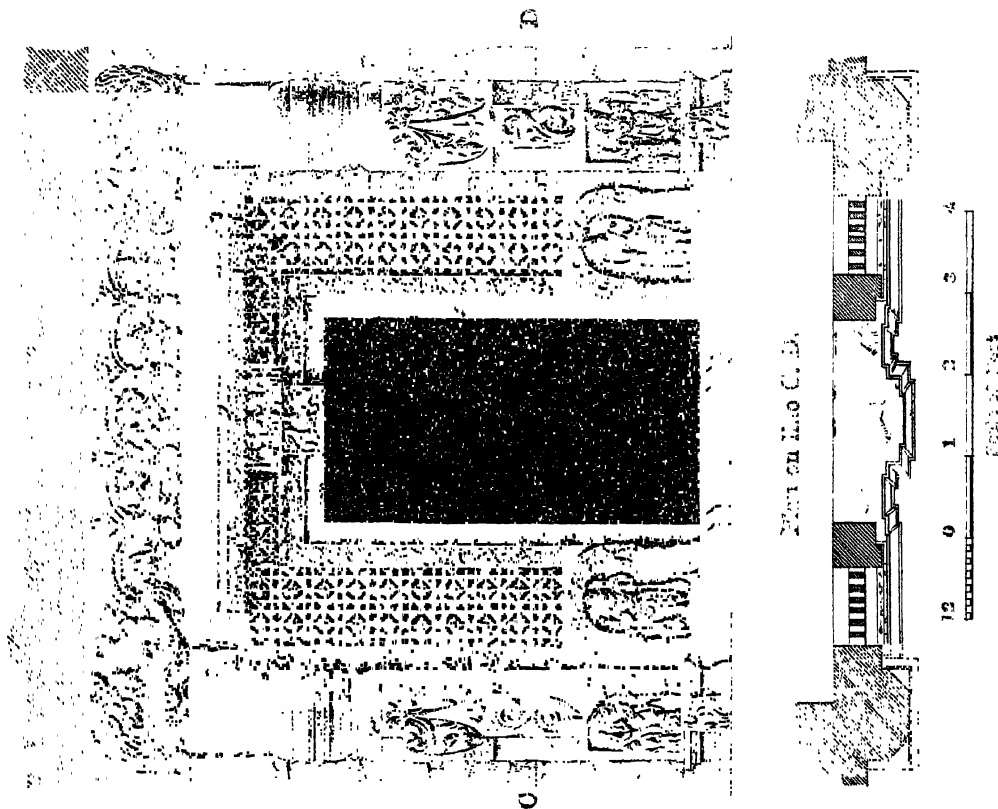


Fig. 2. Doorway to antrala mandapa.



BAGAL MANDAPAM TEMPLE

Fig. 3. Sketch of madapalle.

Fig. 1. Elevation of south-west corner of shrine wall.

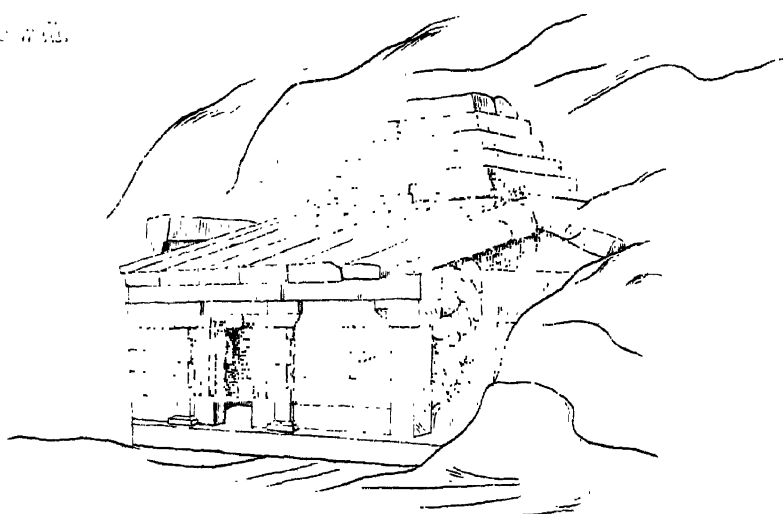
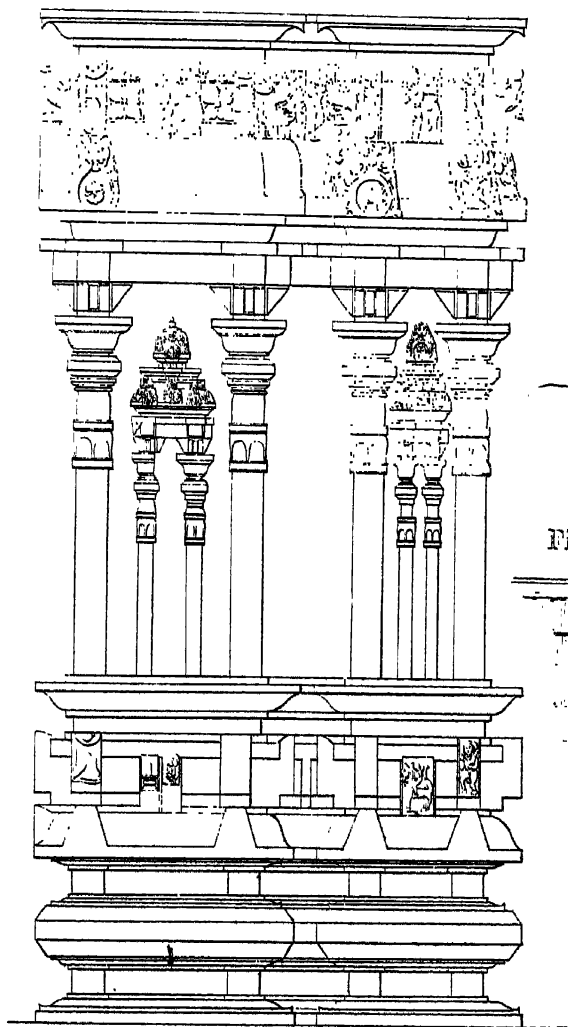
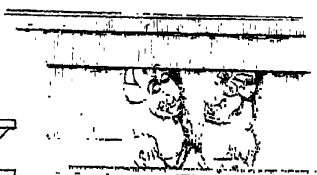


Fig. 2. Images on north wall of shrine.



Inches 1 0 1 2 3 4 5 6 7 8 9 Feet  
 Scale for Fig. 1



BAGALI. KALLESVARA TEMPLE.

Images in the Mahamandapa.

Fig. 1. Devendra.



Fig. 2. Sarasvati.



Fig. 3. Sculptured slab, with Brahma &c.

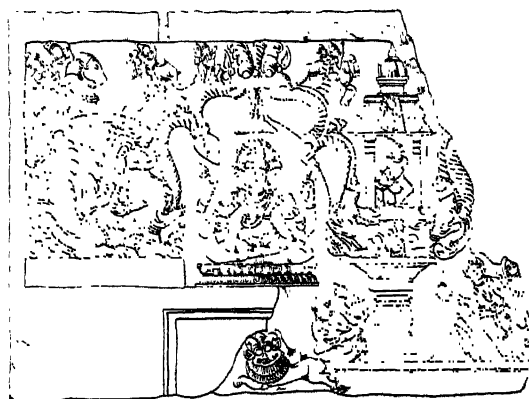


Fig. 4. Durga and Mahishasura.



Fig. 5. Anantasayana.

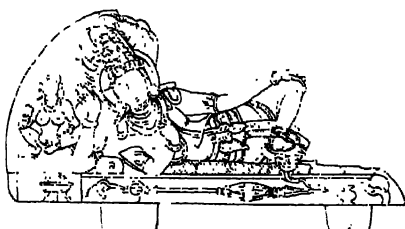
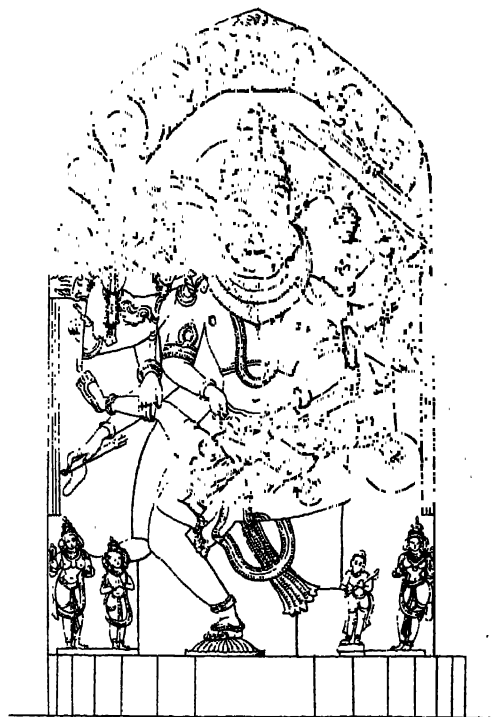


Fig. 6. Narasimha.



Inches 12 0 1 2 3 4 5 Feet  
Scale of Feet

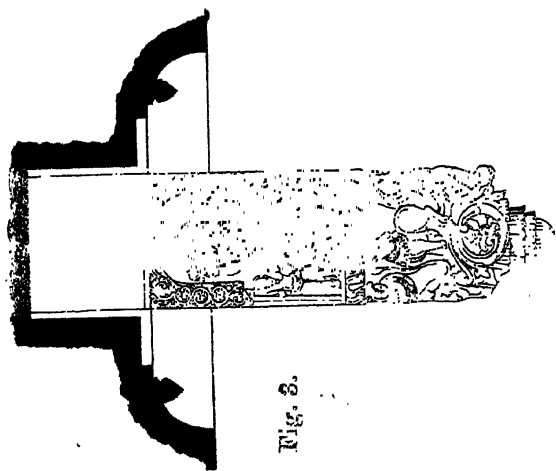
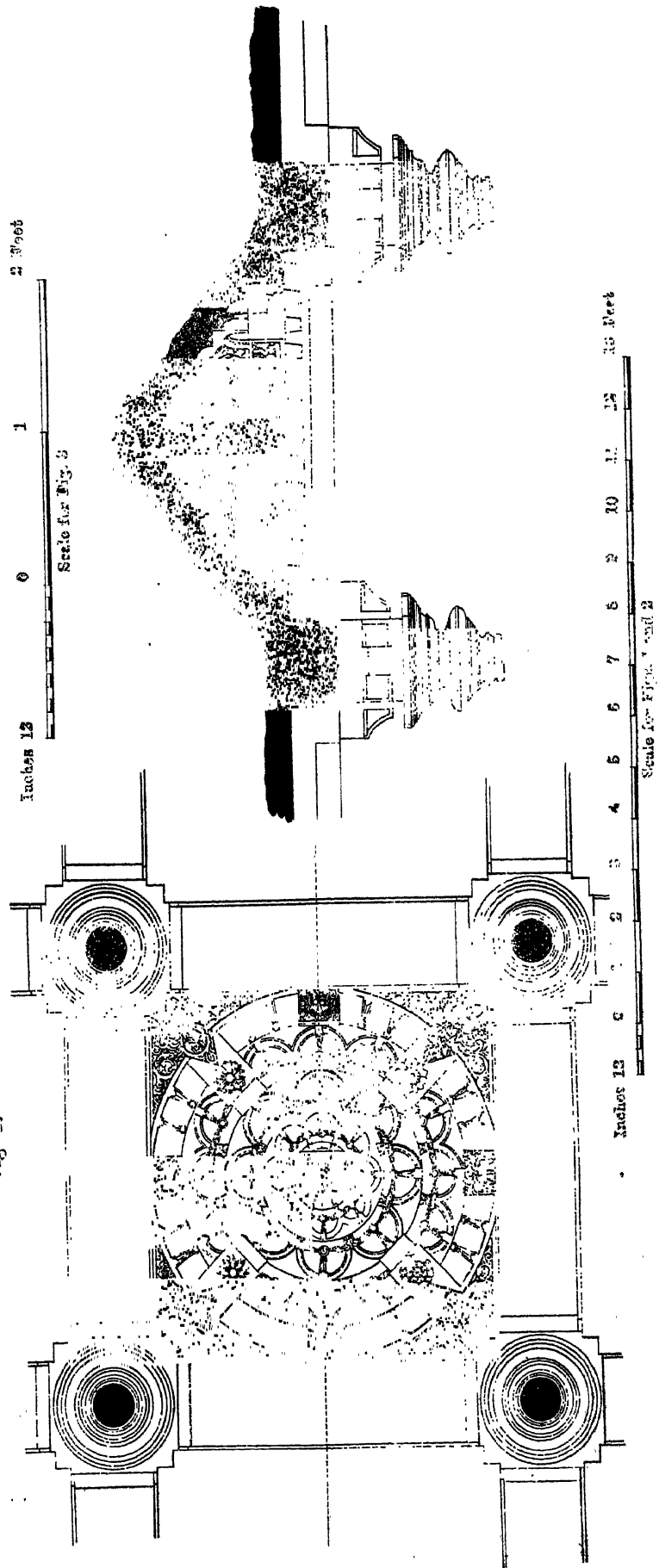


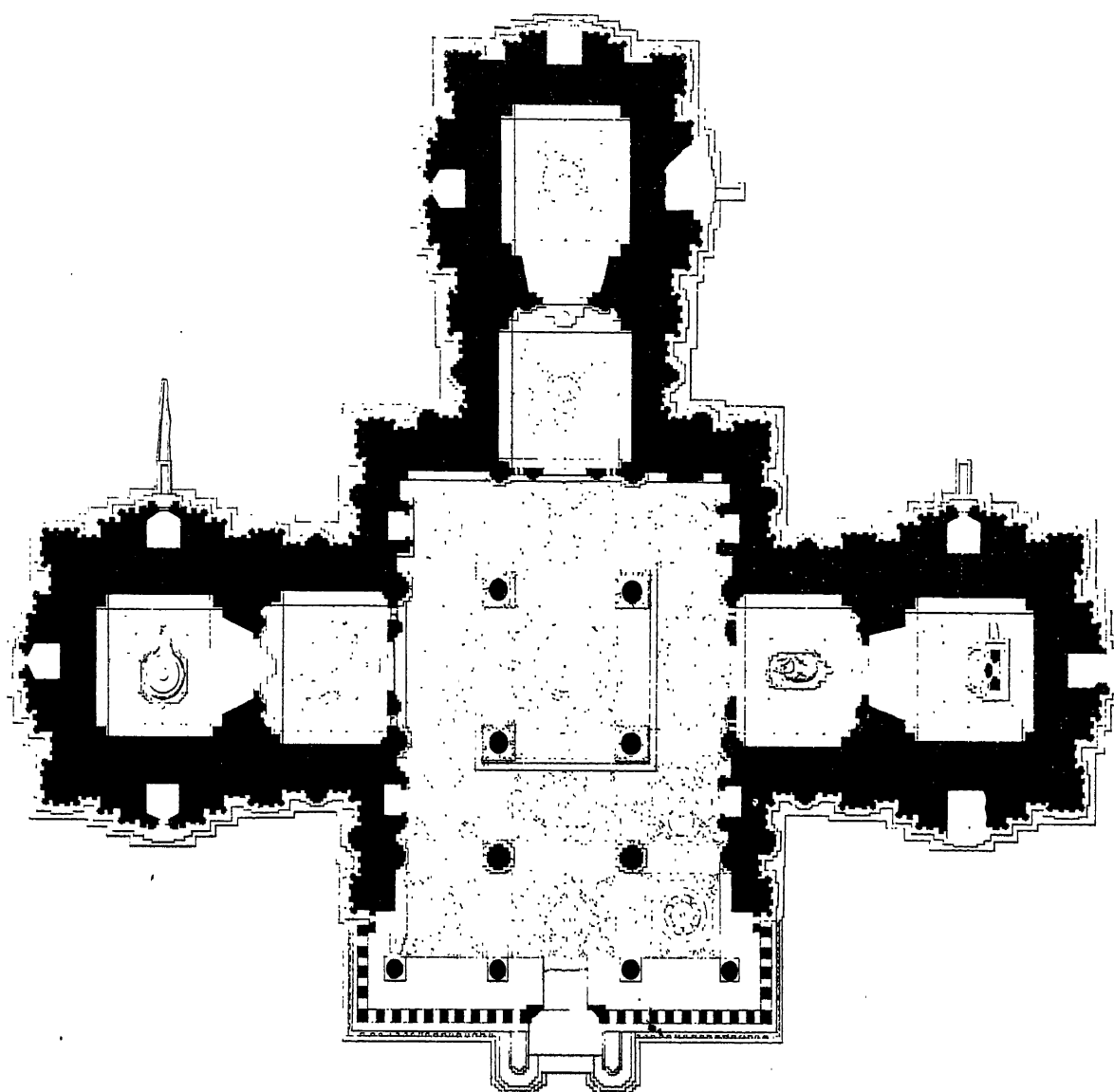
Fig. 2.

Fig. 1.



MACHALA VENUGOPALASWAMI TEMPLE.

Ground plan (cellings dotted).



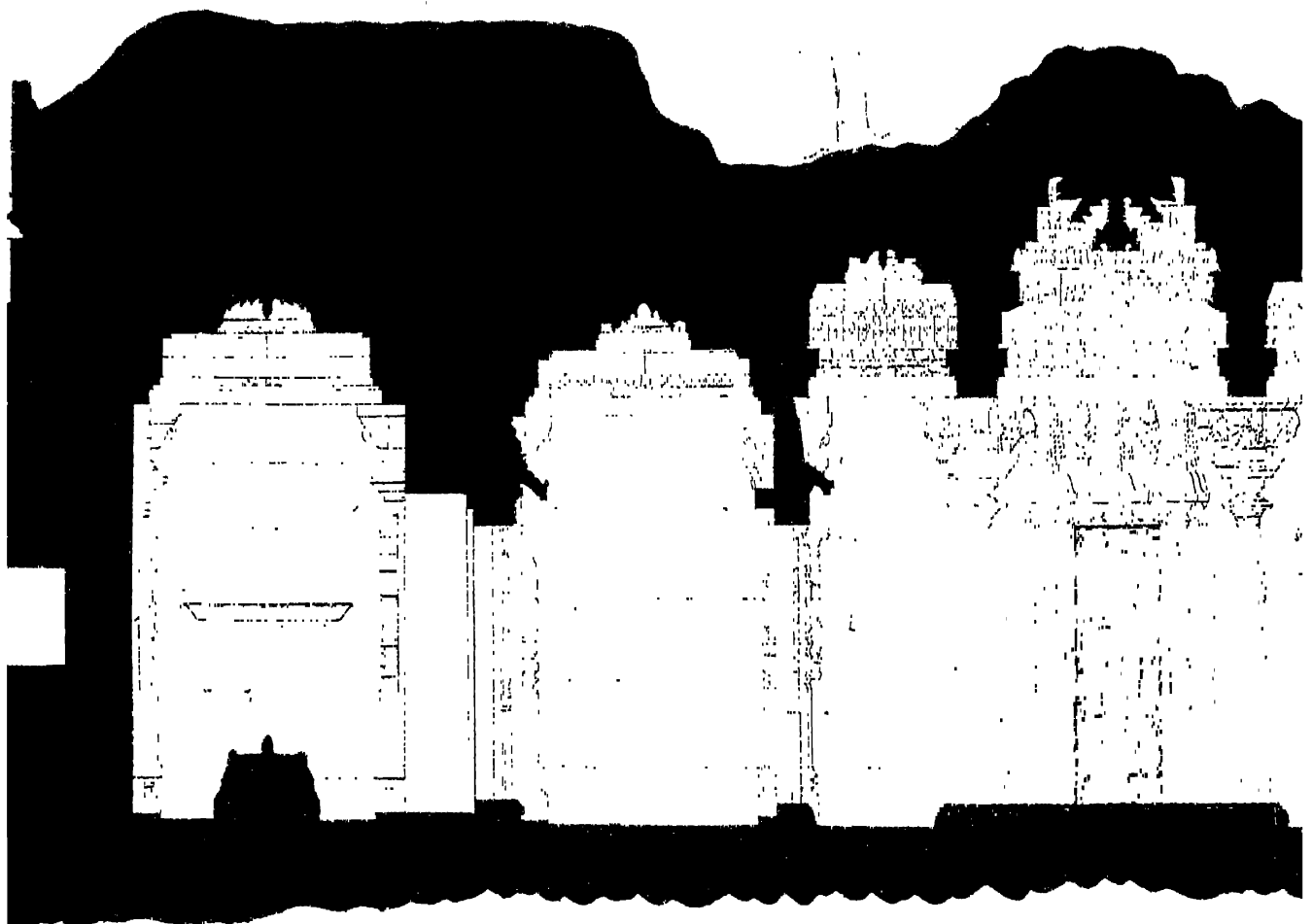
0 10 20 30 40 50  
Scale of Feet

Photo-print, Survey Office, Madras.  
1896

South

MADALA. VENKATESWARA TEMPLE.

Longitudinal Section.



10 5 0  
Scale of Feet

MAHALA VENUGOPALASWAMI TEMPLE

West Elevation

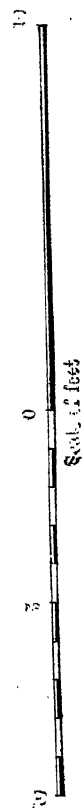
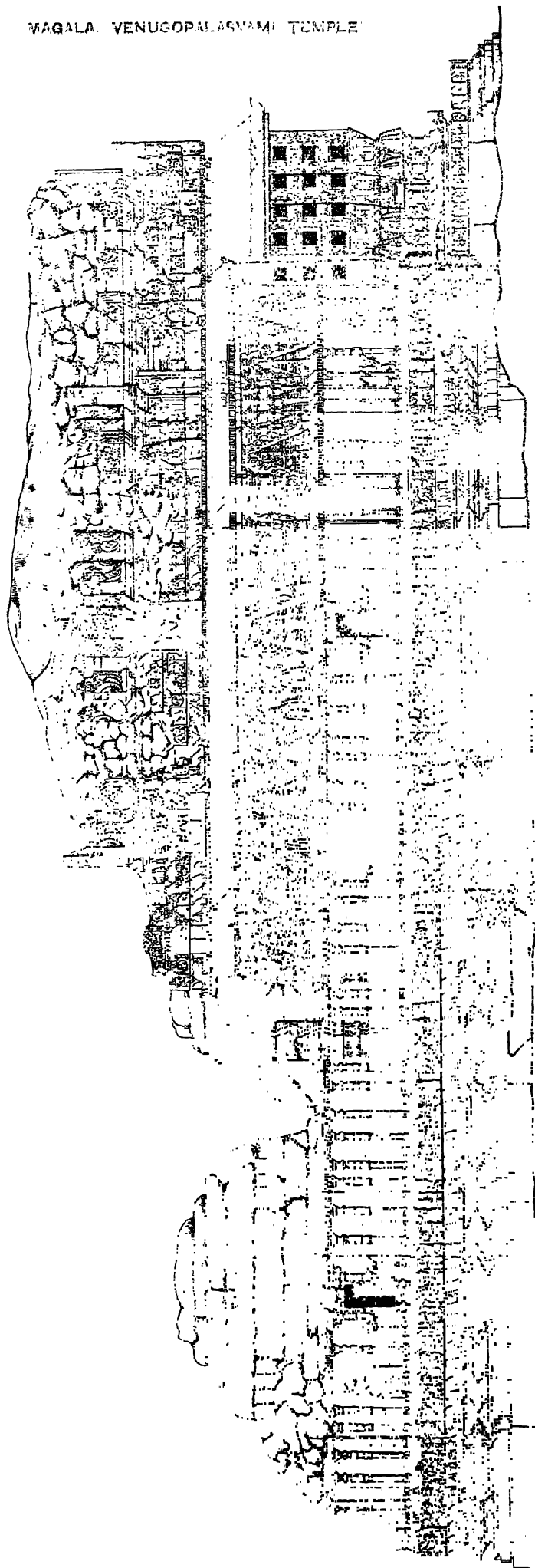
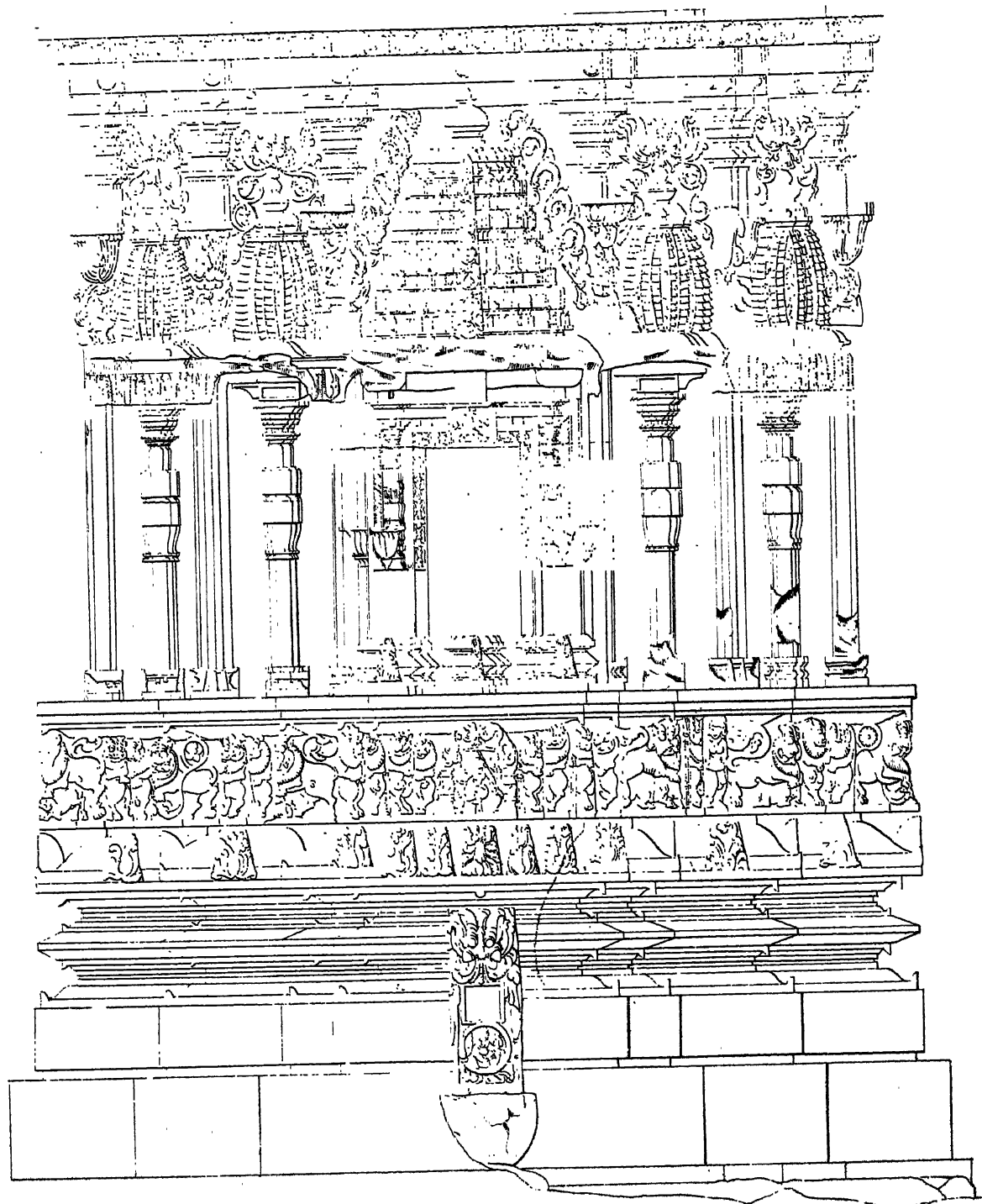


TABLE. VIEW OF THE TEMPLE.

Left of the wall, etc.



Inches 12 0 1 2 3 Feet

Scale of Feet

MAGALA VERUGOPALASWAMI TEMPLE.

Fig. 1. Ornament on base.

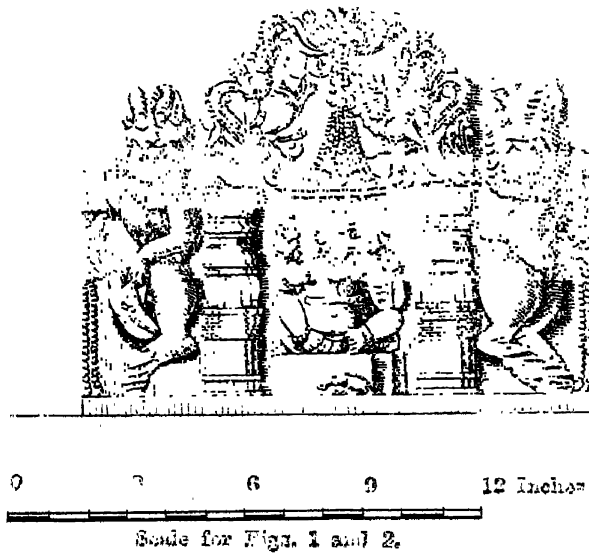
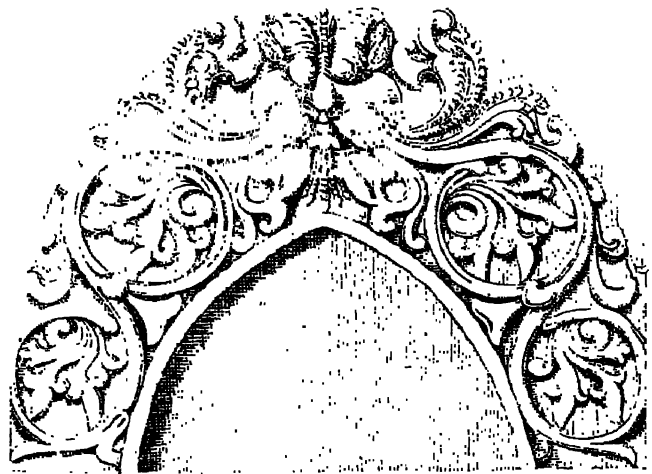
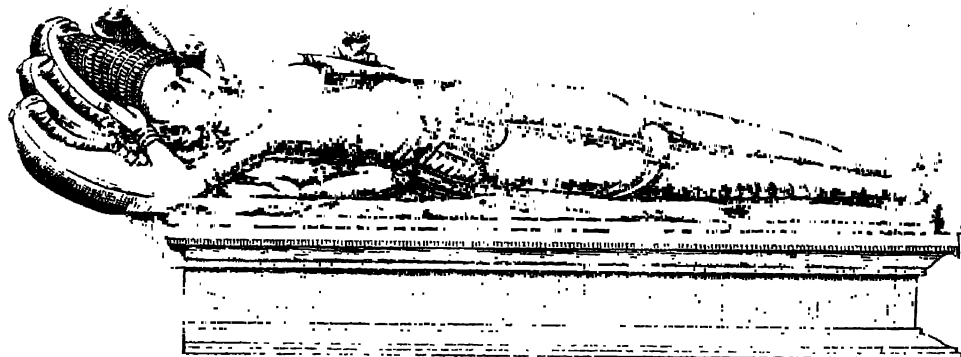


Fig. 2. Arched ornament over a niche.



HOLALT.

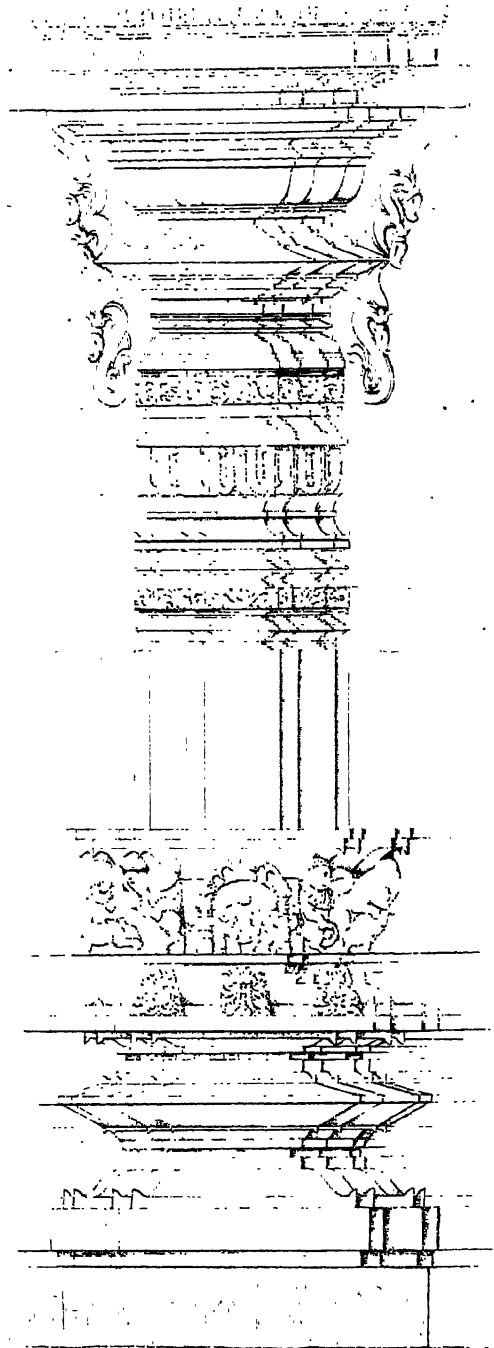
Fig. 3. Image in a temple.



12 0 1 2 3 4 5 6 7 8 9 10 11 Feet

Scale for Fig. 3

Altar on top of 1896.



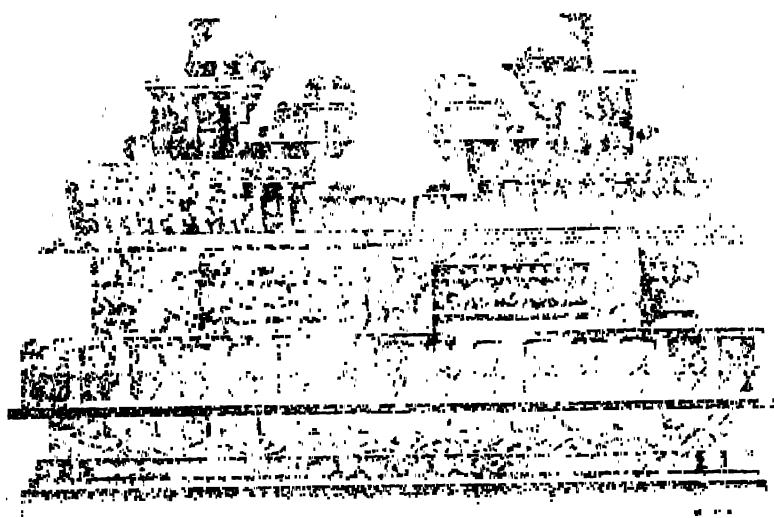
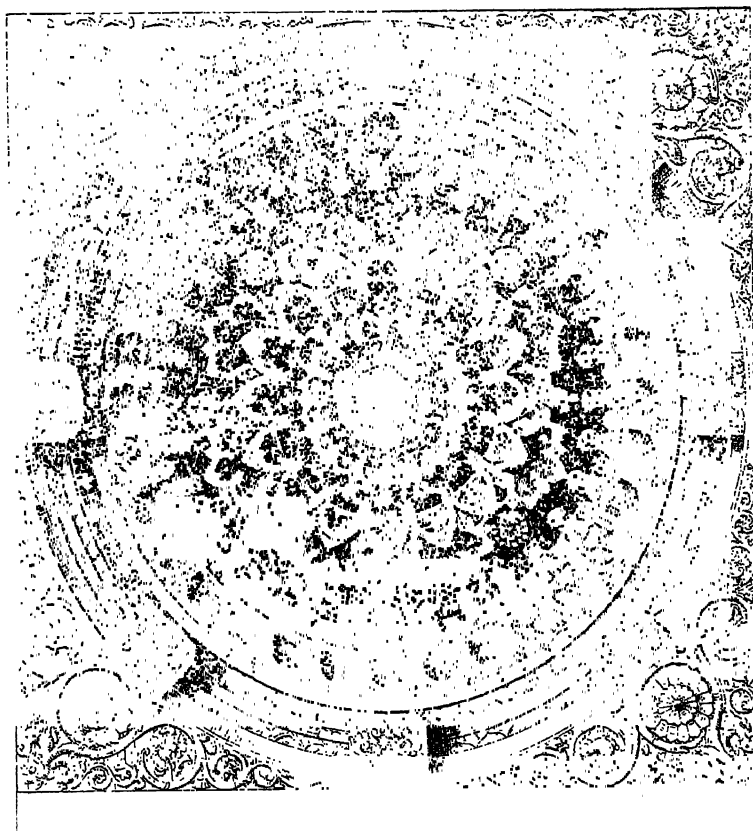
Inches 12 6 0 1 Foot  
Scale of Feet



VIGALA VENKOPALASWAMI TEMPLE.

CHURCHAL CHURCH.

Plan through A. B.



Cross Section.

Inches 12 0 1 2 3 4 5 6 Feet

Scale of Feet

A detailed black and white line drawing of a complex, multi-layered geometric design, likely a floor plan or architectural detail. The design is centered around a circular motif, surrounded by concentric rings of intricate patterns, including floral and geometric elements. The overall shape is roughly octagonal with rounded corners.

Inches 12      0      2      2      3      4      5      6      7 Feet  
 Scale of Feet

MAGALA, VENUCOPALASVAMI TEMPLE.

A CORNER IN MINOR DETAIL.

Fig. 1. Section.

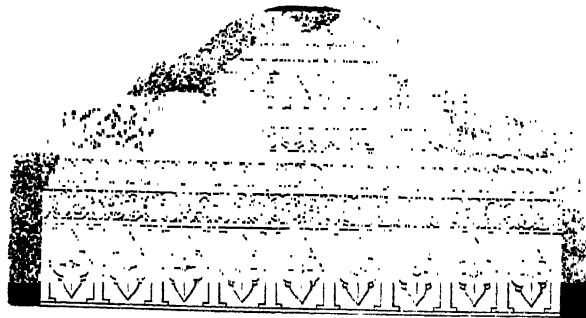
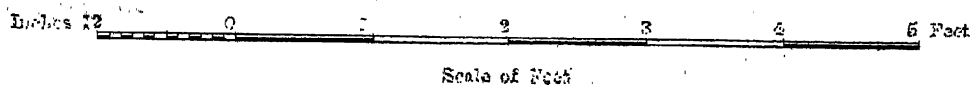
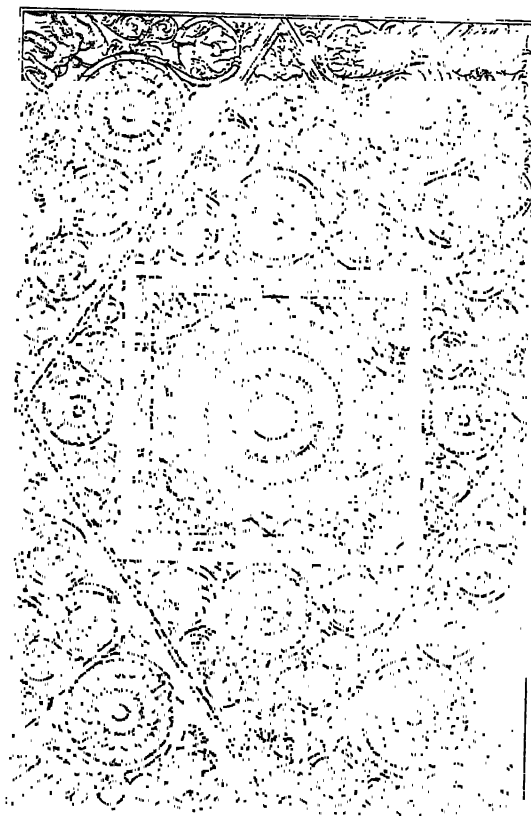


Fig. 2. Plan.



MAGALA VENKOTAKATTA TEMPLE.

Siva shrine.

Fig. 1. Plan.

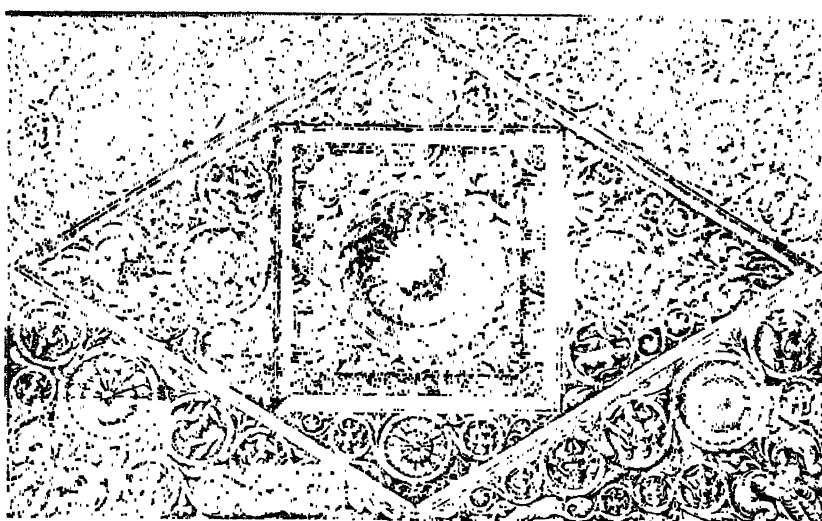
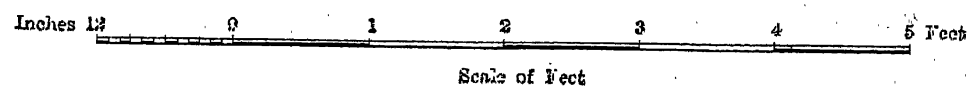
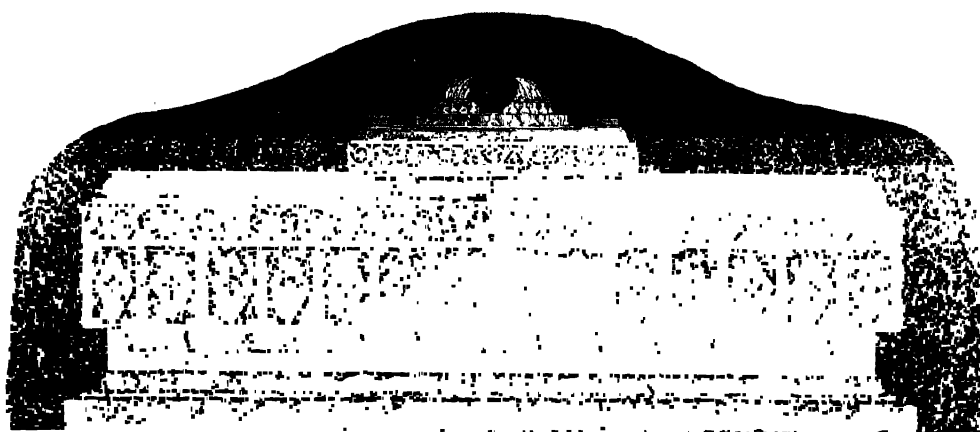


Fig. 2. Section.



Carvings on niches of Mukhamasapa.

Fig. 1.

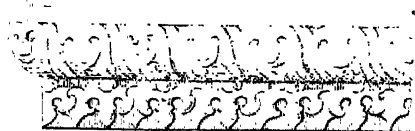


Fig. 2.

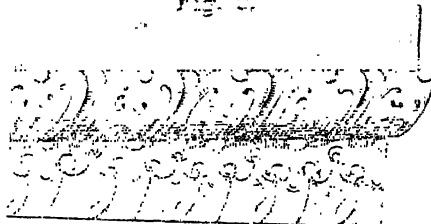


Fig. 3. Panel on top of an inscribed stone.

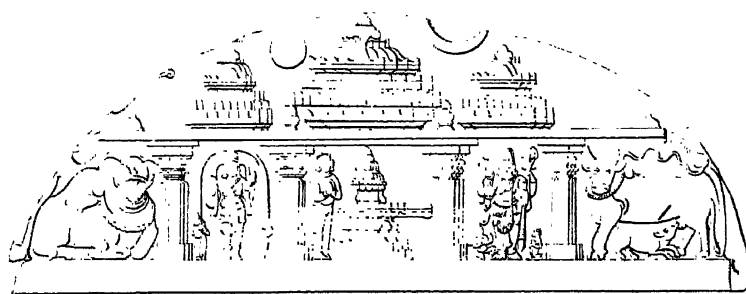


Fig. 4. Ornament around perforated front windows.

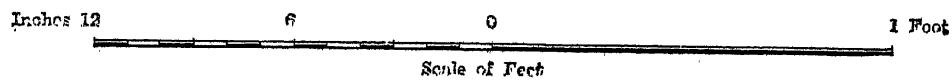
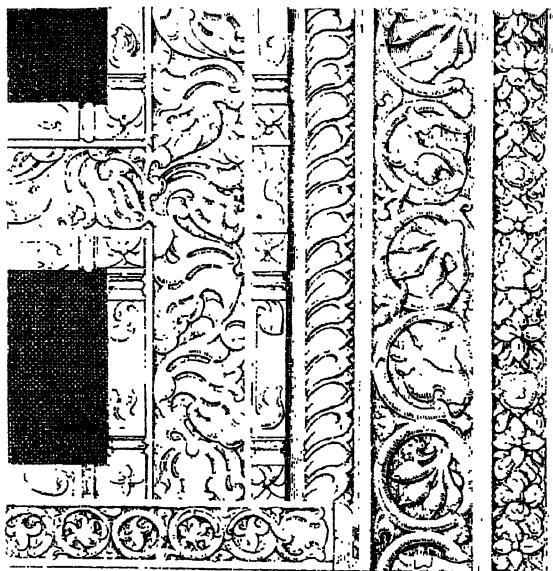


Image in niche.

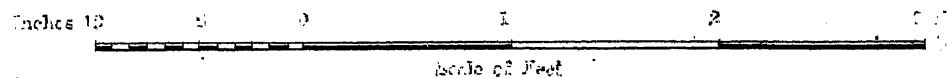
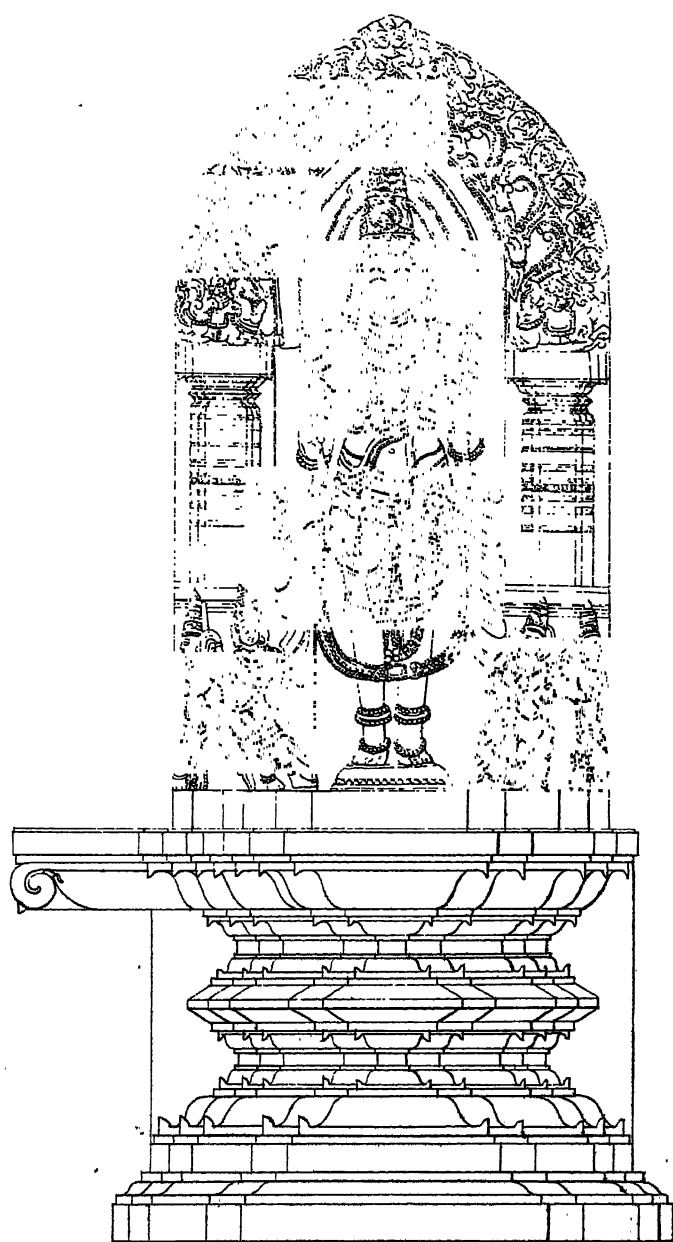
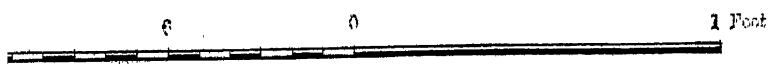
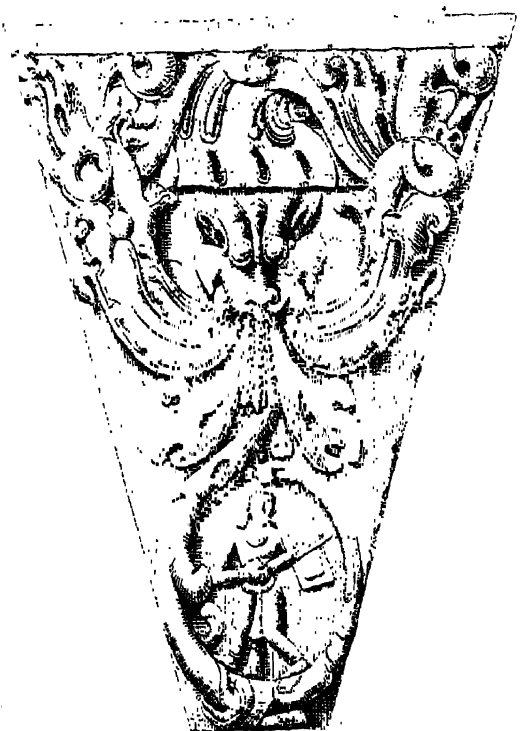


Fig. 1. Somaswamy



Scale for Fig. 1

Fig. 2. Ornament on front of porch.



Scale for Fig. 2

MAGALA, VENUGOPALSWAMI TEMPLE.

Ornaments on north side of west shrine.

Fig. 1.



Fig. 2.

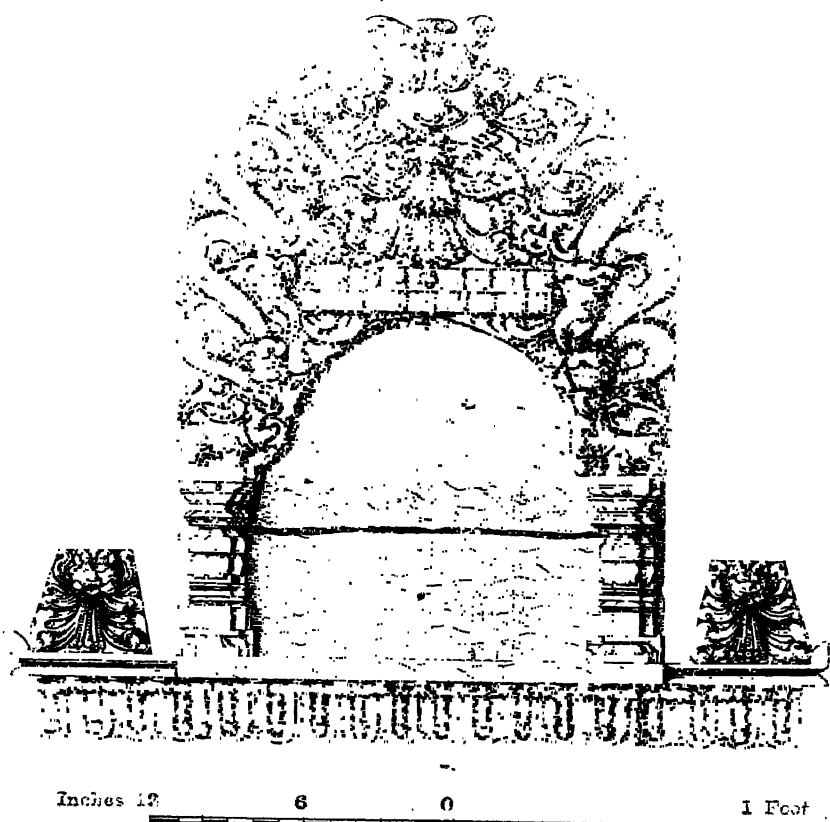


Inches 12      6      0      1 Foot  
 Scale of Feet



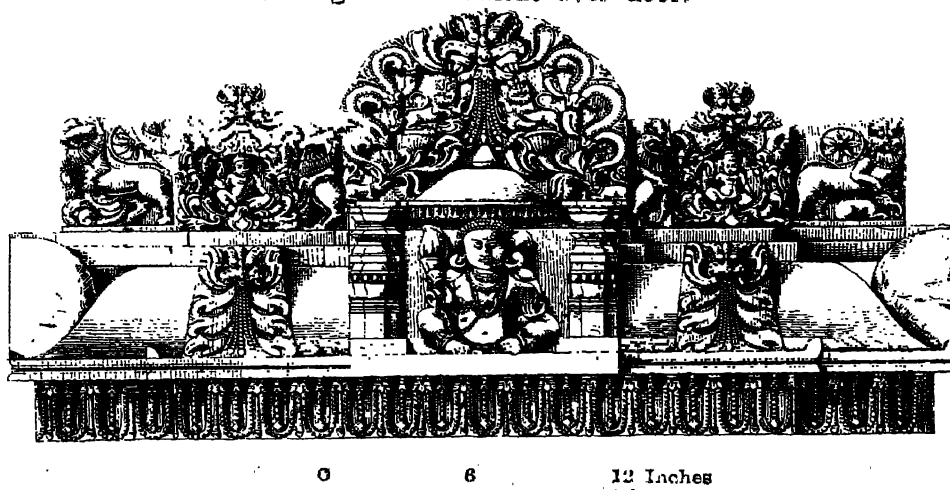
MAGALA VENUGOPALASWAMI TEMPLE

Fig. 1. Ornament over shrine.



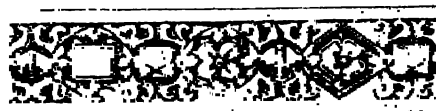
Scale for Fig. 1

Fig. 2. Pediment over door.



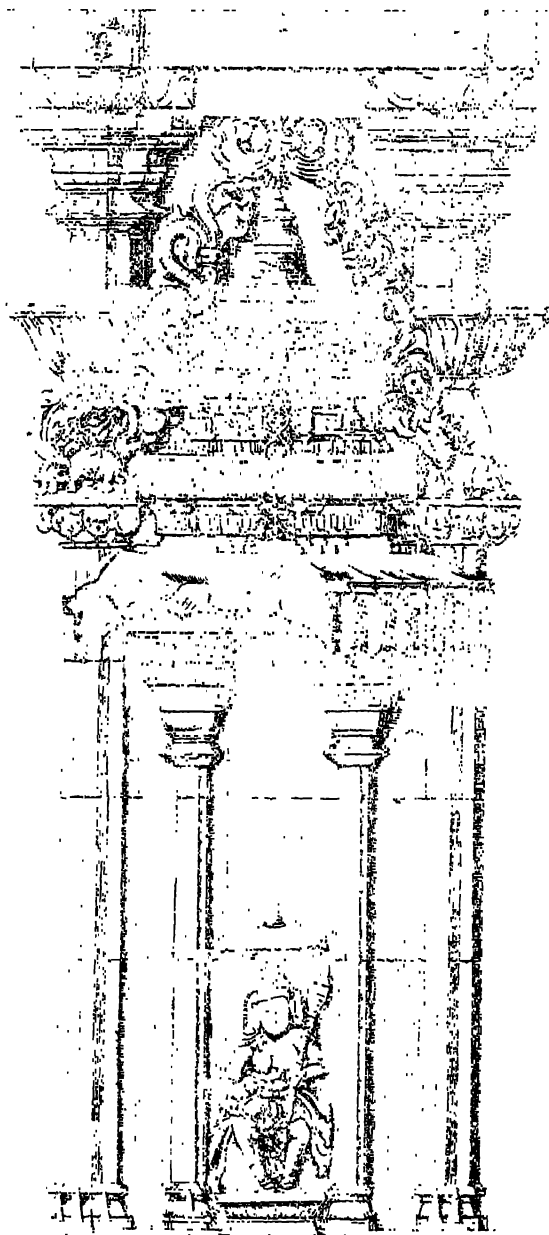
Scale for Fig. 2

Fig. 3. On north shrine door.



Scale for Fig. 3

A niche on the wall.



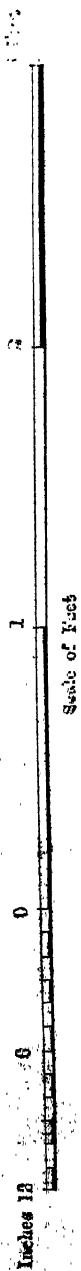
Inches 12 6 3 1 2 Feet  
Scale of Feet

*Architecture of a door in Mahamandapa.*

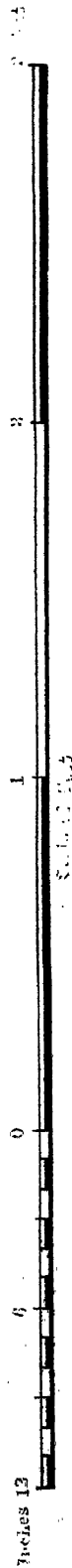
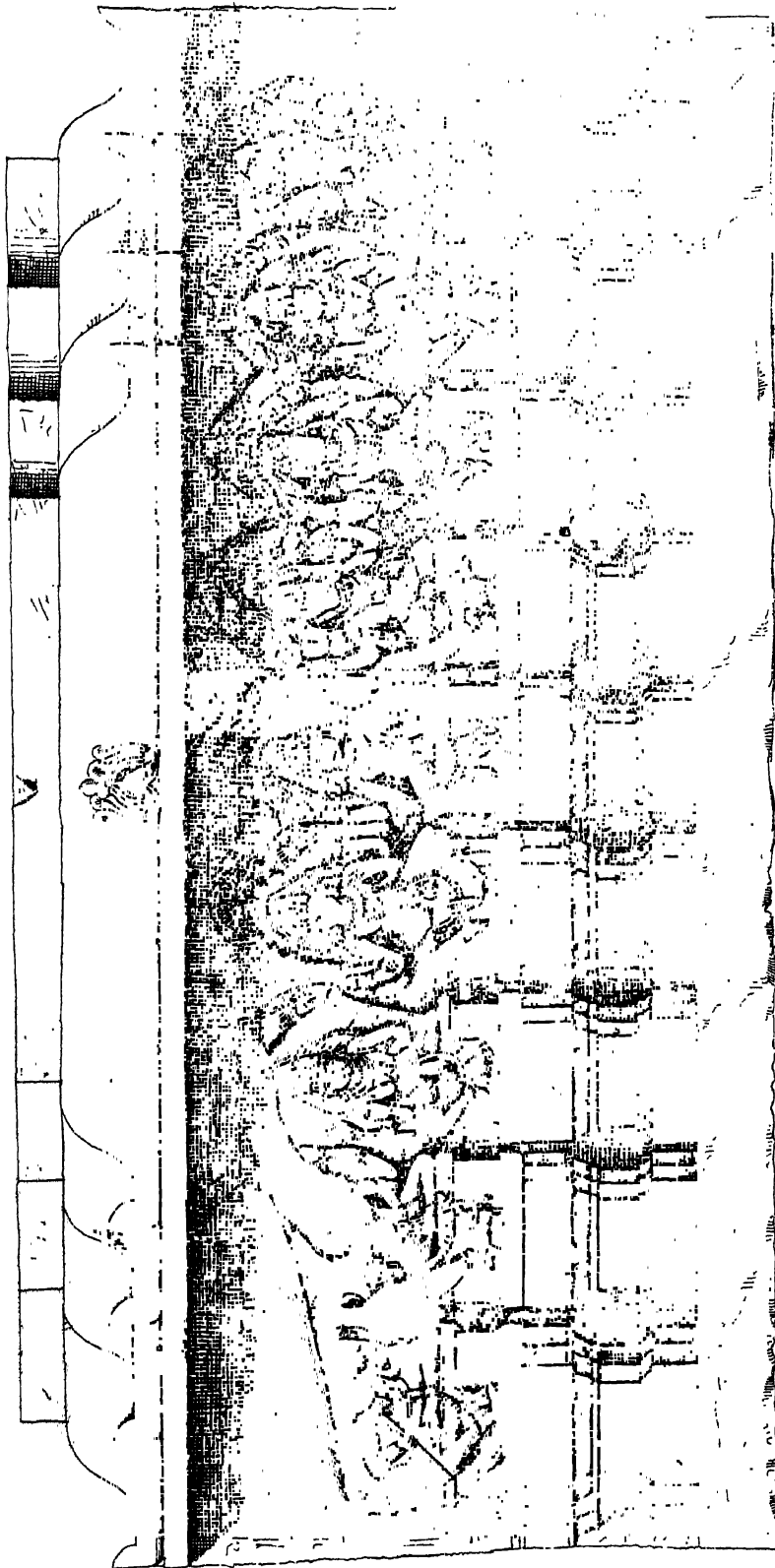


Inches 12 6 0 1 Foot  
Scale of Feet

Sculptured pediment over doorway.



WISALA VENTICULOSA TEMPLE



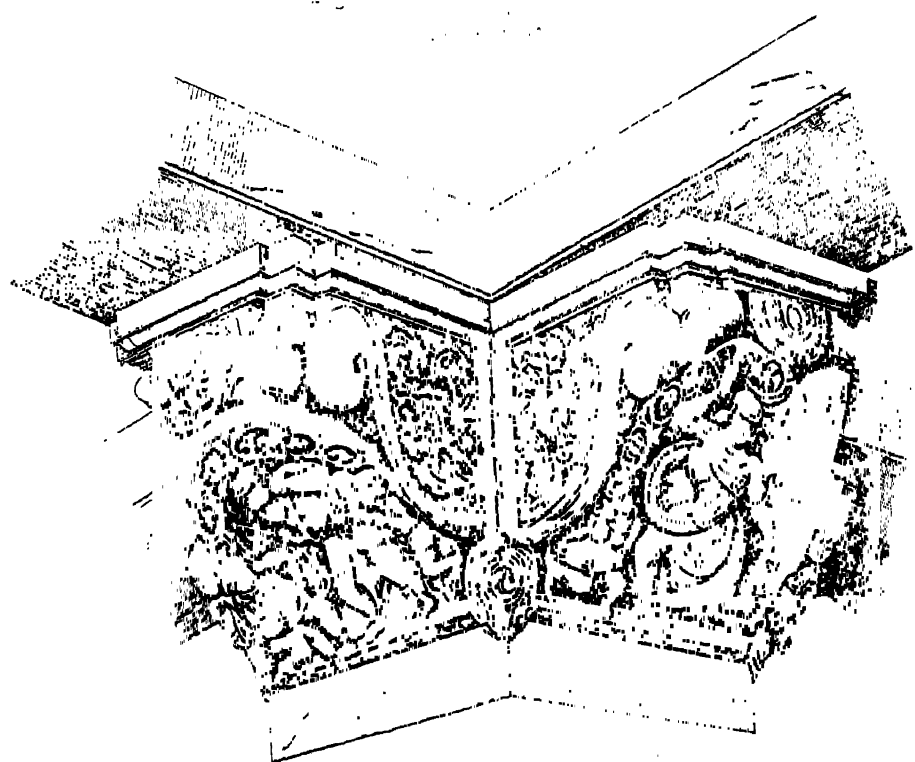
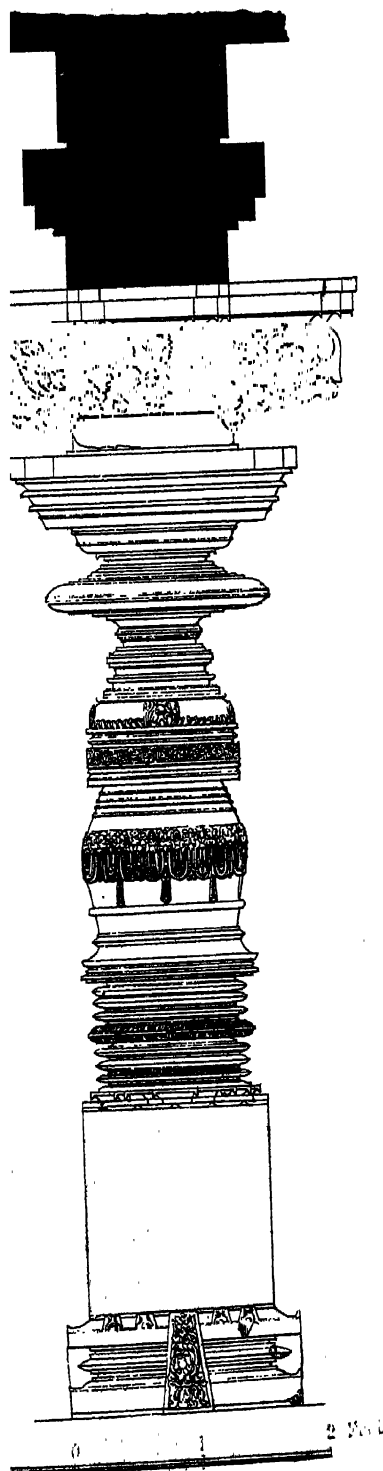
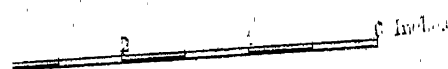
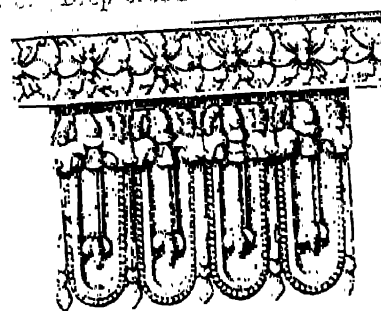


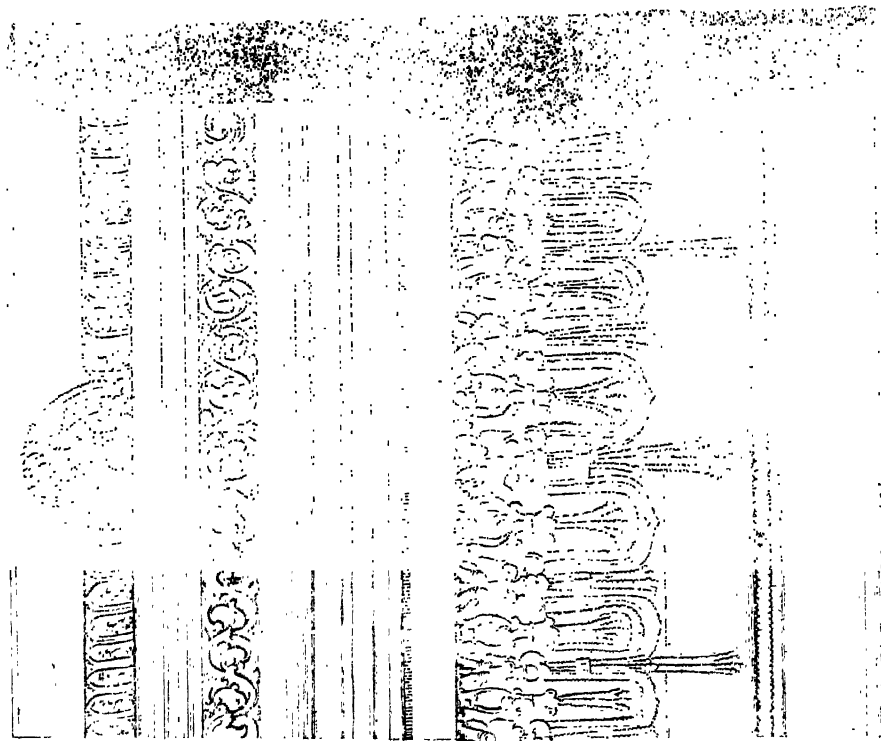
Fig. 2. Deep ornament on front corner.



Scale for Fig. 3

Ornamental bands or pier.

Fig. 2.



Section of pier mouldings.

Fig. 1.

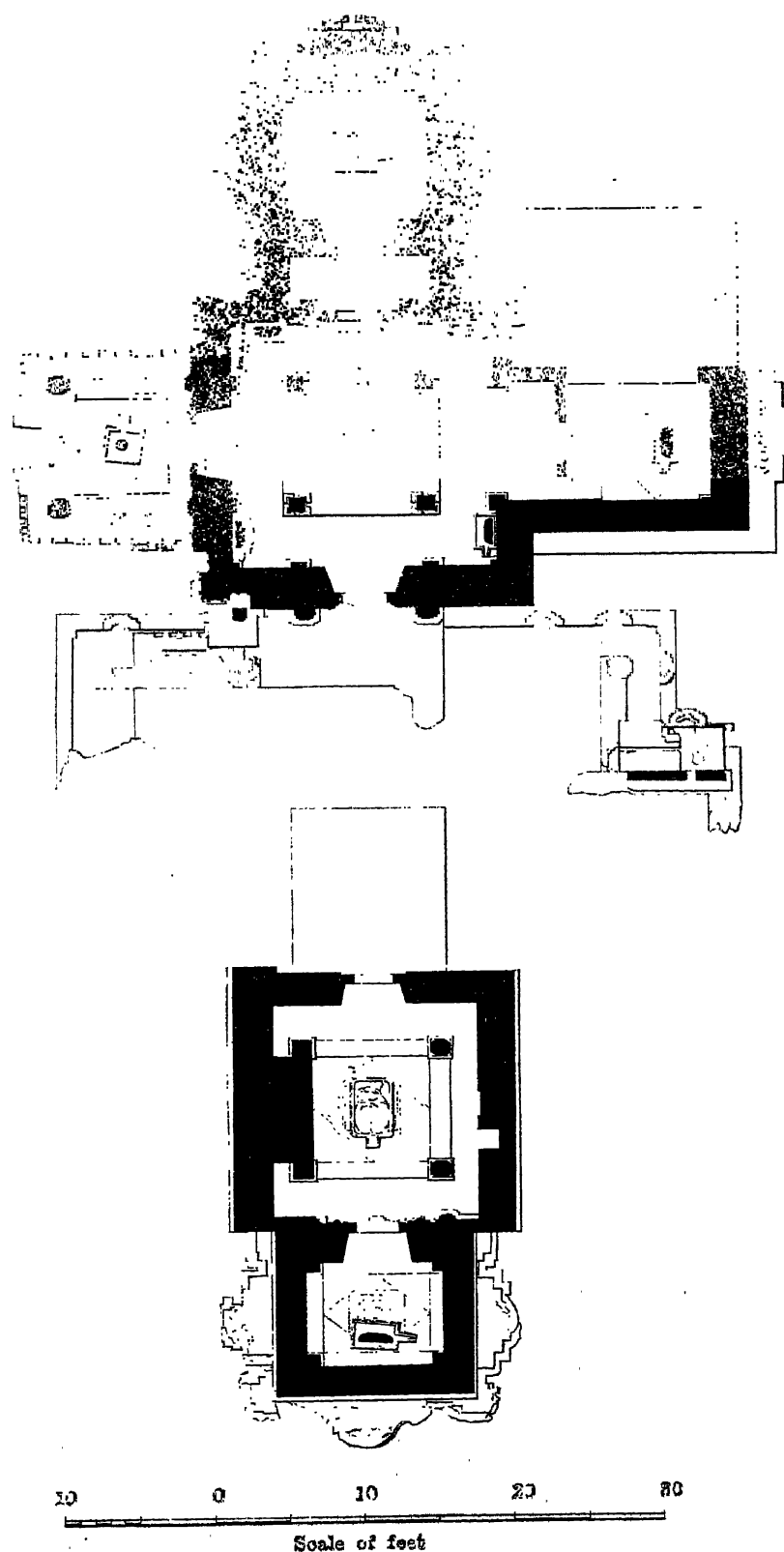


Section of pier mouldings.

Inches 12 0 6 End of pier

NIRAHADAGALLI KATTESWARA TEMPLE.

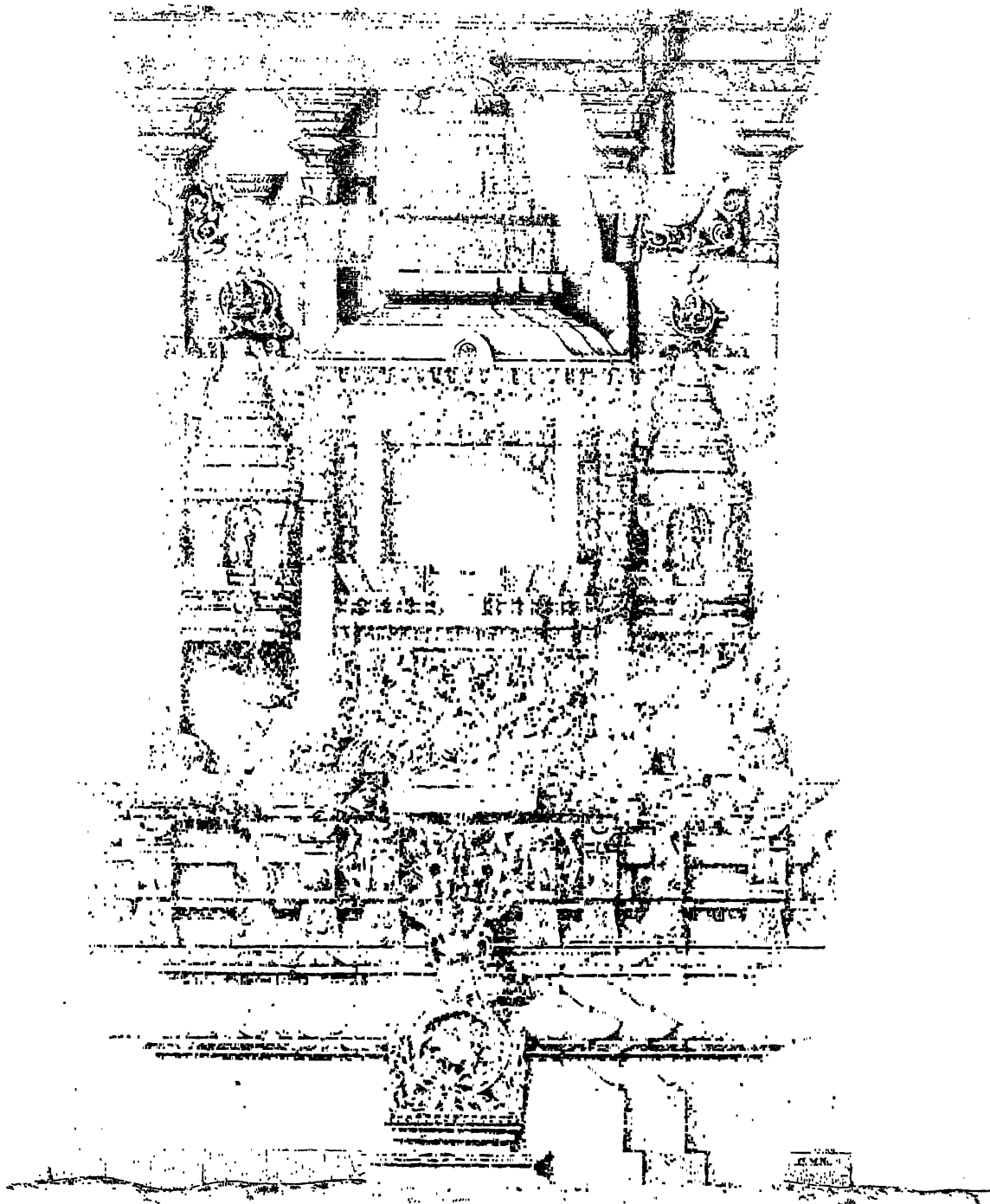
Plan





HIRAHADAGALLI KATTESVARA TEMPLE.

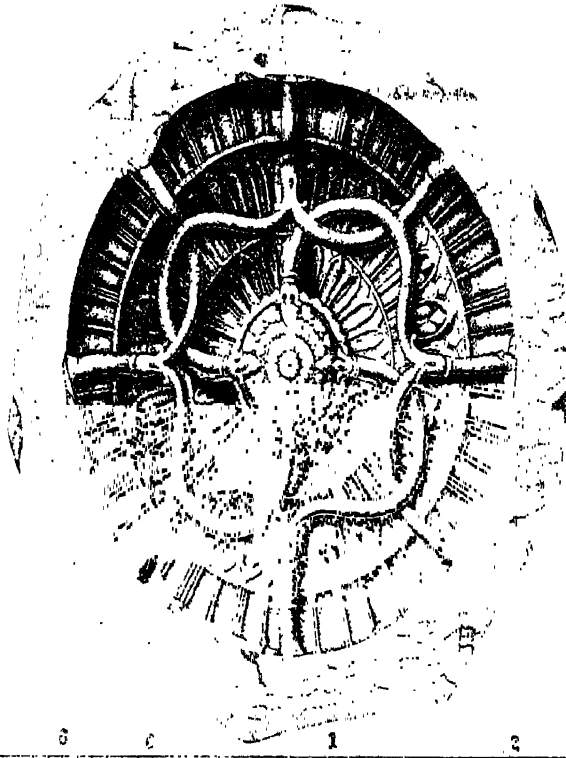
A bay of the north wall.



Inches 12 6 1 2 3 4 Feet

Scale of Feet

Fig. 2. Central disk of a ceiling.  
(Found in the ground).



Inches 10 5 1 2 3 Feet

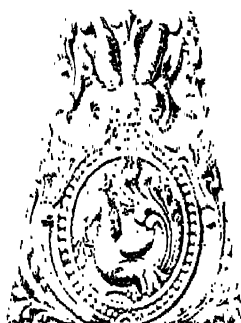
Scale for Fig. 2

Fig. 3. Panel on front cornice.



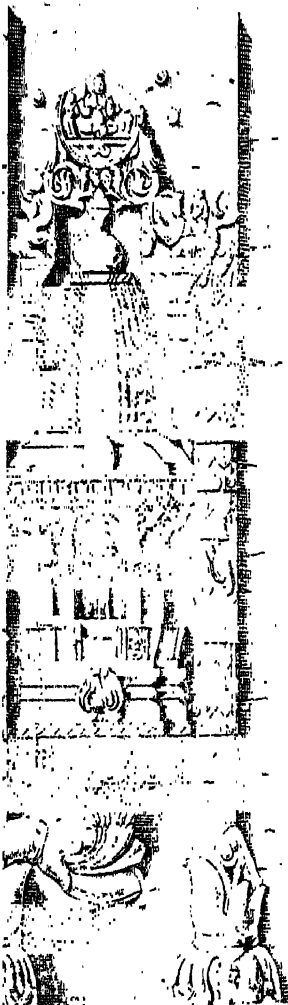
Scale for Figs. 3 and 4

Fig. 4. Cornice block.



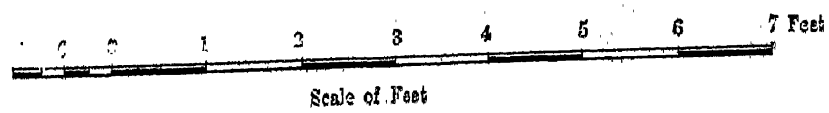
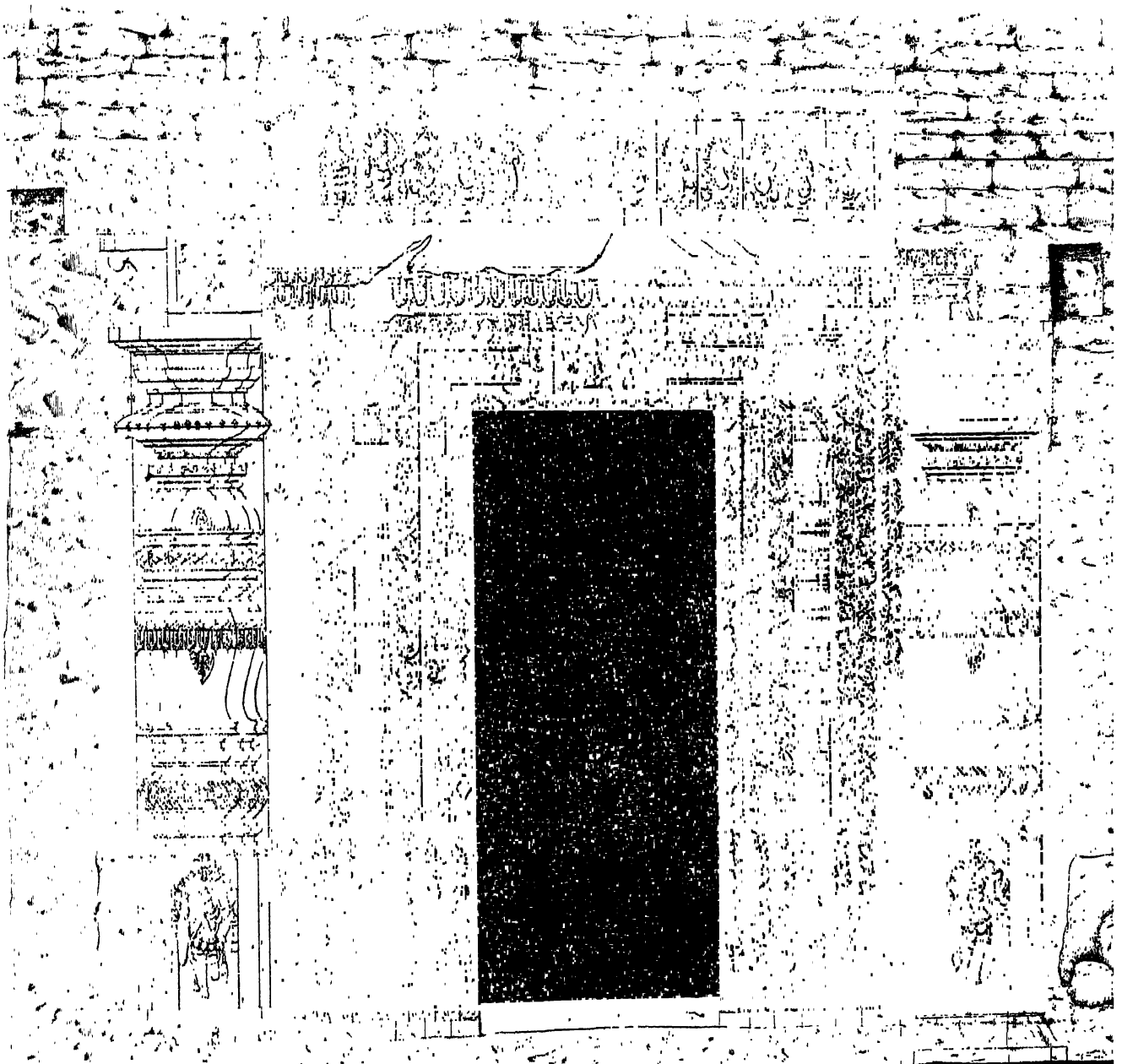
0 2 4 6 8 10 Feet

Panel above on north side.



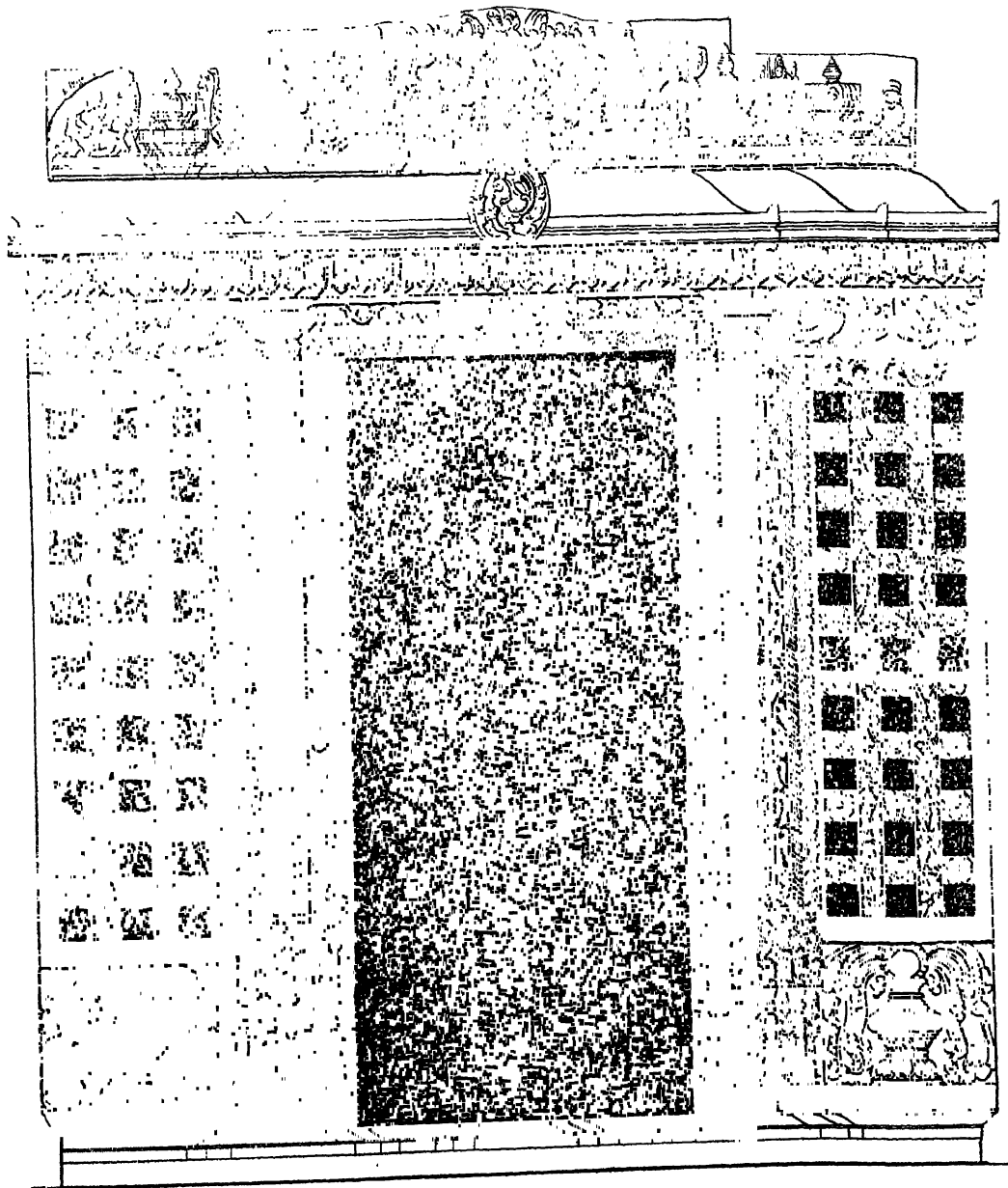
0 1 2 Feet

Scale for Fig. 1



HIPPIDAGALLA, MYTHIANA TEMPLE.

Passway to west shrine.



1/2  
Inches

Scale of feet

DETAILS OF WEST DOOR.

Fig. 1. Scroll ornament.

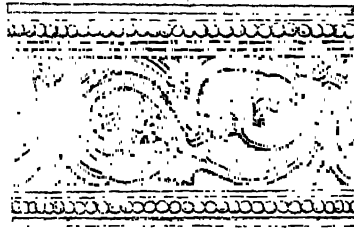
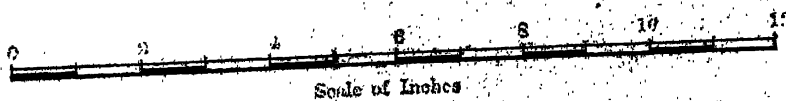
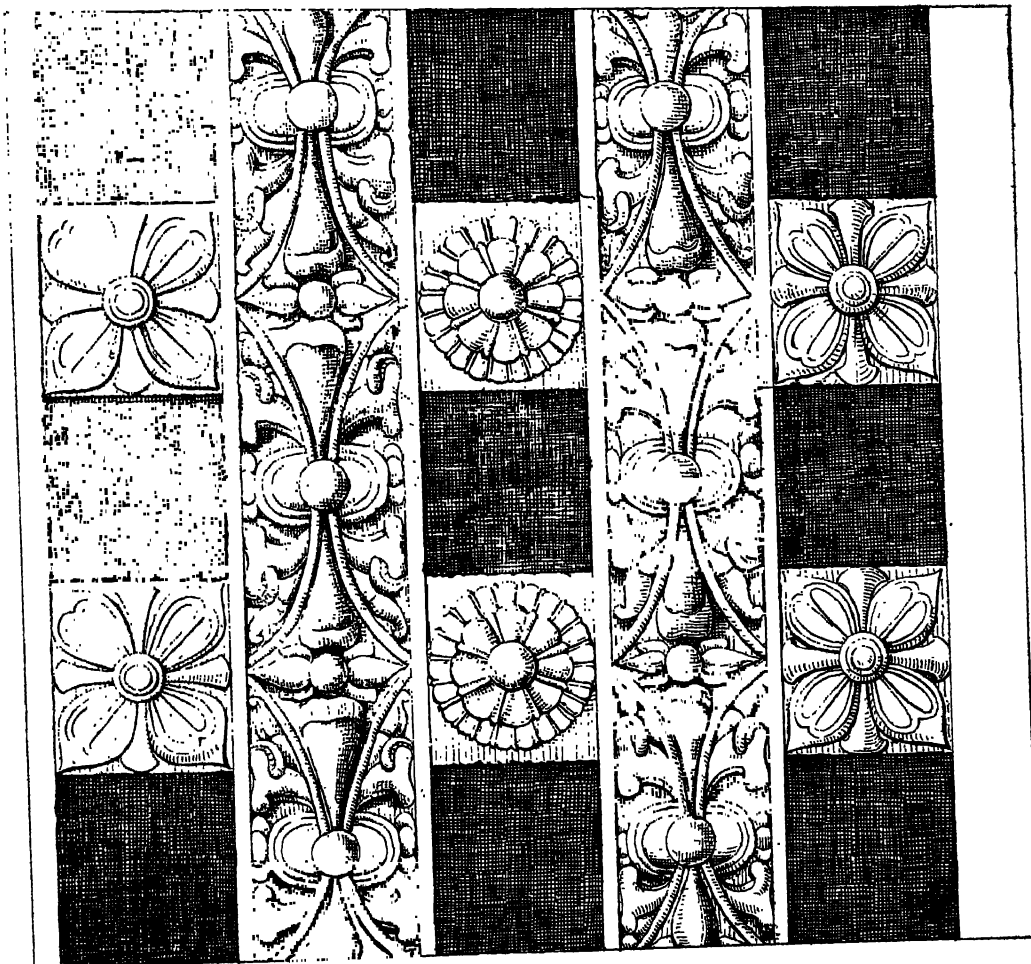


Fig. 2. Bars on perforated window.



HIRAHADGALLI, KATTESVANA TEMPLE.

Fig. 1. Wall ornament.

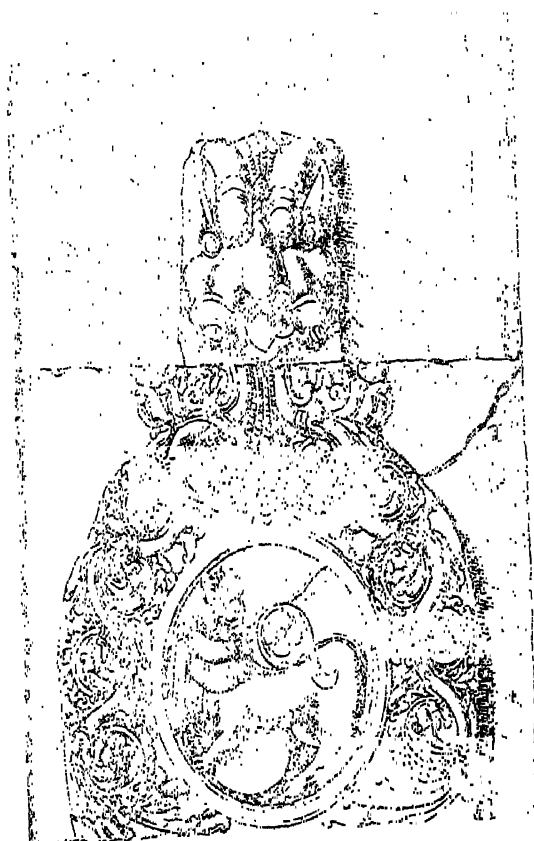


Fig. 2. Ornament on wall.



0 2 4 6 8 10 12 14 16 18 20

Scale for Fig. 1

Fig. 3. Ornament on west door.



0 2 4 6 8 10 12 14 16 18 20

Scale for Fig. 3

Fig. 4. Panel on wall.



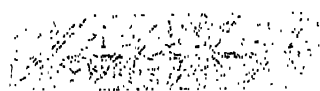
0 2 4 6 8 10 12 14 16 18 20

Scale for Figs. 2 and 4

Photograph, S. 100  
1900

INDRABALLI KATONKAT TEMPLE.

Fig. 1. Read on a  
plaster on south side.



0 2 4 inches

Scale for Fig. 1

Fig. 2. Read on a  
plaster on south side.



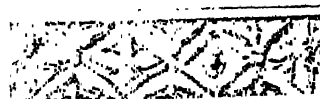
0 2 4 6 inches

Scale for Fig. 2

Fig. 3. Read on a  
plaster on south side.



Fig. 4. Read on a  
plaster on south side.



0 1 2 3 inches

Scale for Fig. 4

0 1 2 3 4 5 6 Feet

Scale for Figs. 1 and 3

IMPALADAGALLI, KATTIESYANA TEMPLE

Fig. 1. Mahadeva.

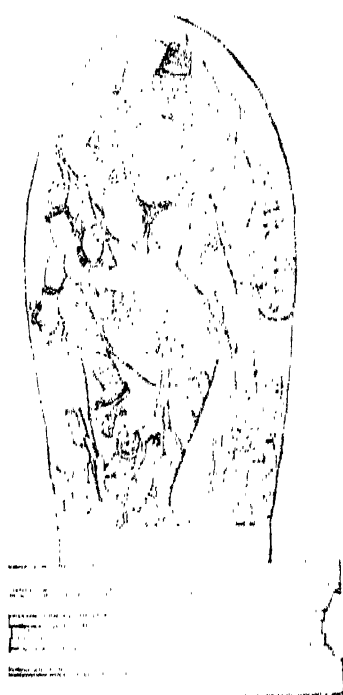


Fig. 2. Sarswati.

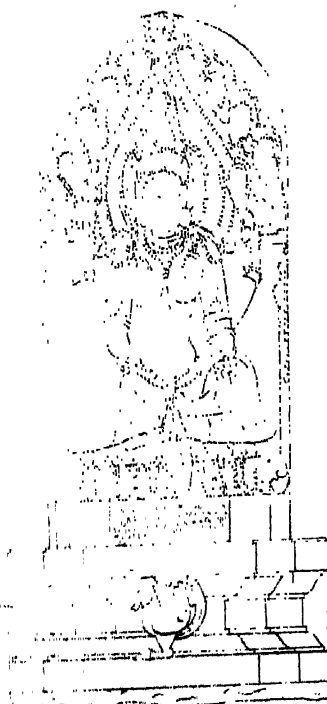


Fig. 3. Narayandevo.



Scale for Fig. 1

Feet 0 1 2 3 4

Scale for Figs. 2 and 3



HIRAHADAGALLI KATTESVARA TEMPLE.

Fig. 1. Cornice.

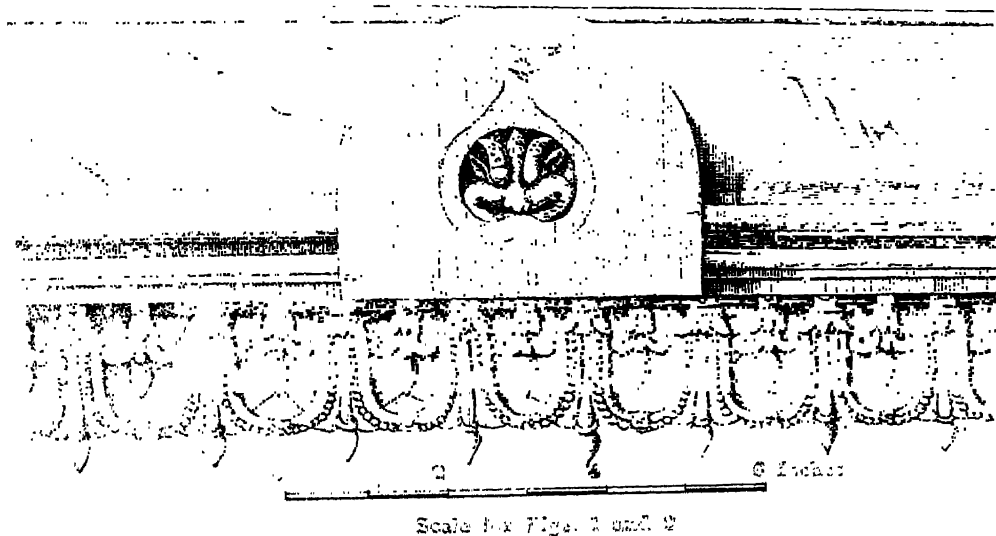


Fig. 2. Cornice ornament.

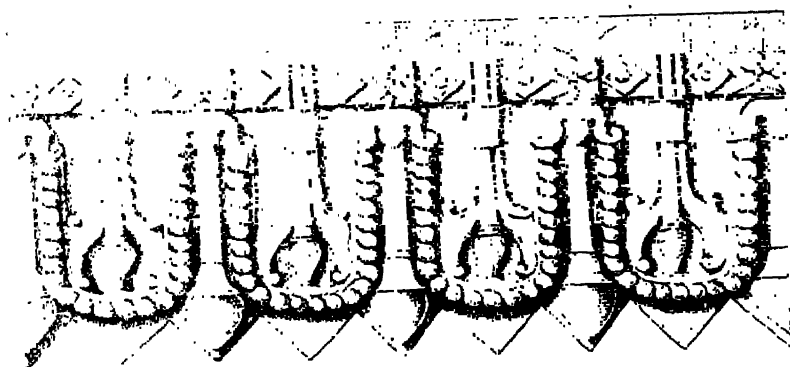
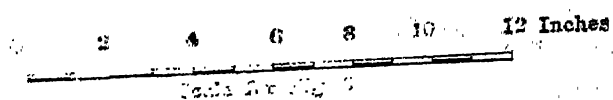
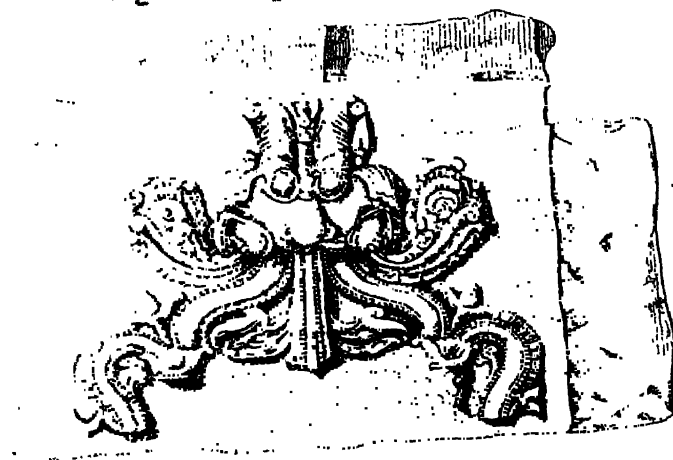


Fig. 3. Top of a niche.



THE BHADRALING KARTIKEYA TEMPLE.

Fig. 1. Base ornament.

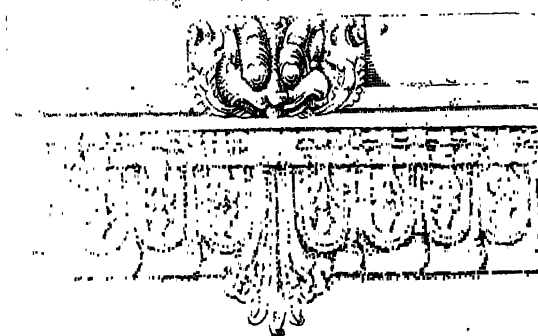


Fig. 2. Cornice ornament.

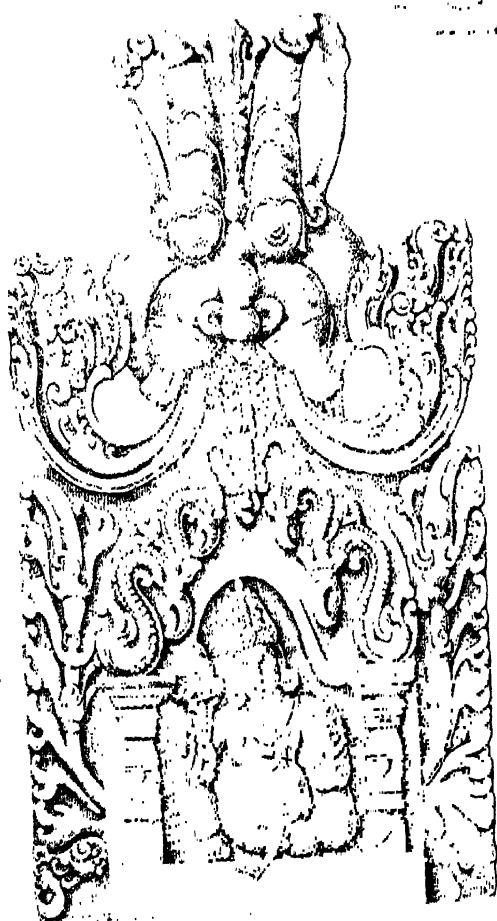
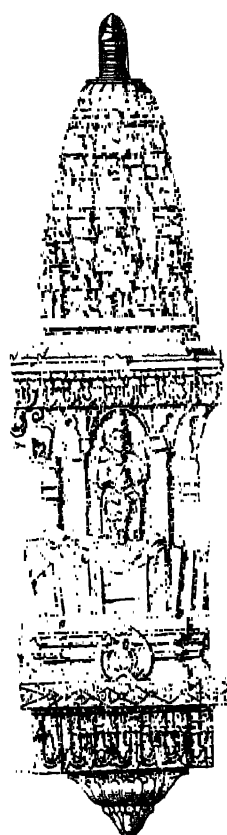


Fig. 3. Miniature tower on south wall.



1 Foot Ins. 12

Scale for Fig. 3

Scale for Figs. 1 and 2

MINIMADAGALLI, KATTESVARA TEMPLE.

Fig. 1. Gopuram tower.

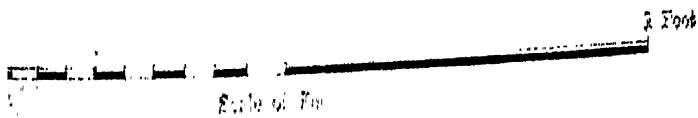
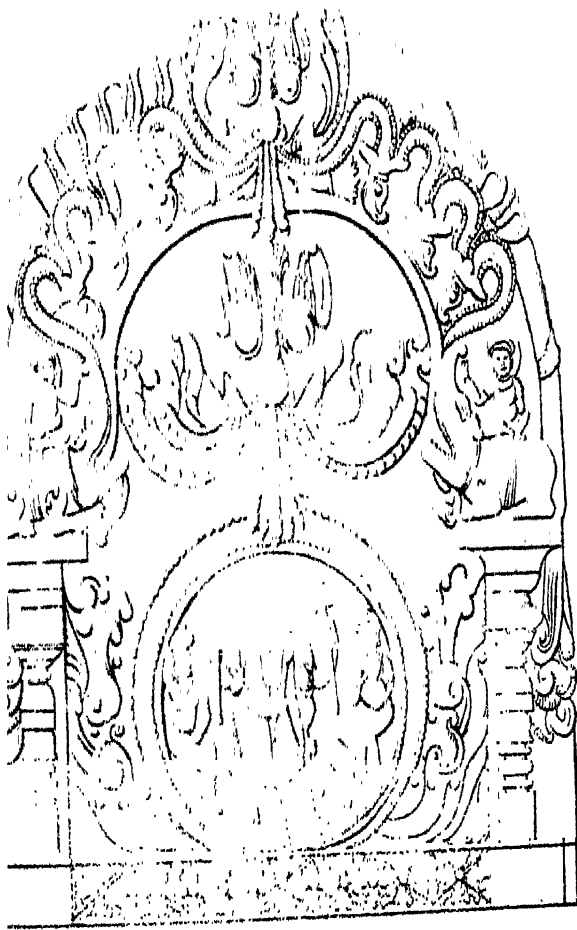
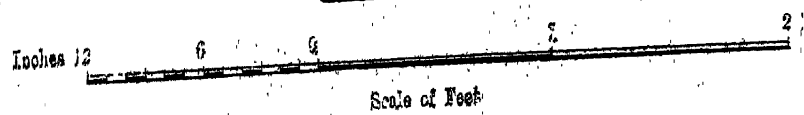
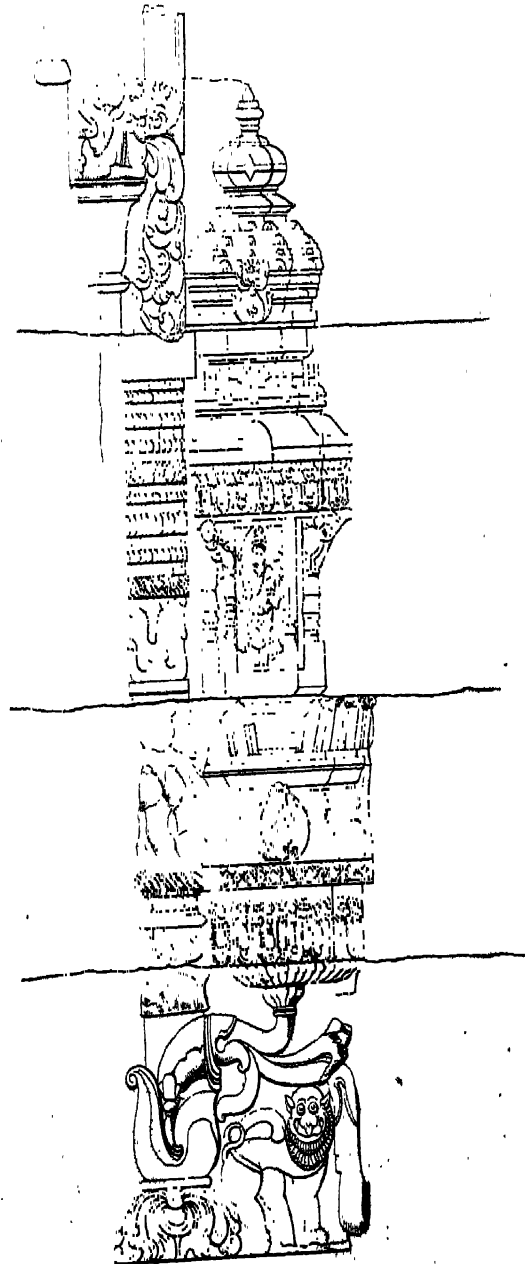
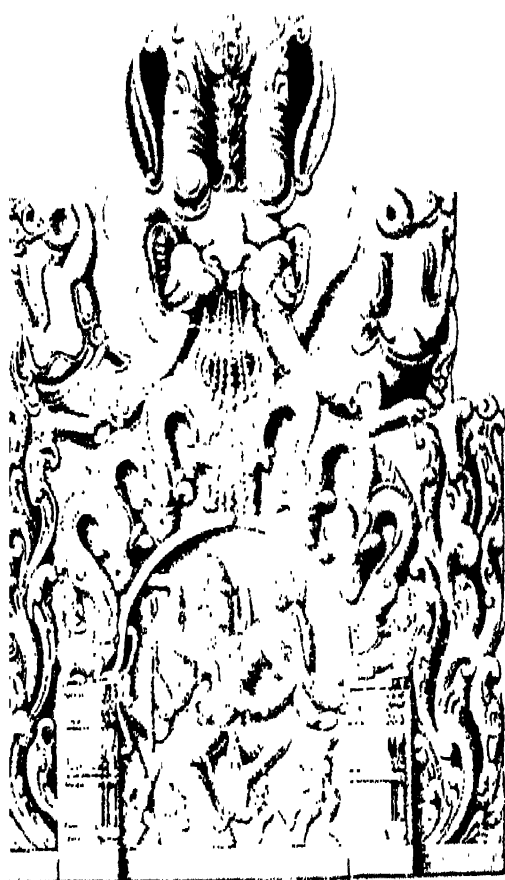


Fig. 2. Small balcony on wall.



HIRAHADAGALLI. KATTESVARA TEMPLE.

Fig. 1. Cornice ornament on tower.



6 0 1 Foot  
Inches 12  
Scale for Fig. 1

Fig. 2. Top of a niche on west wall.

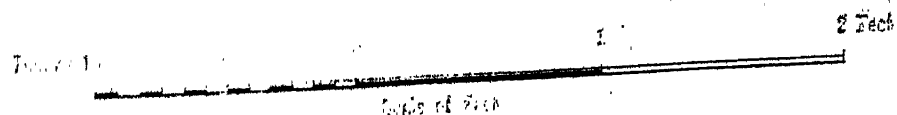
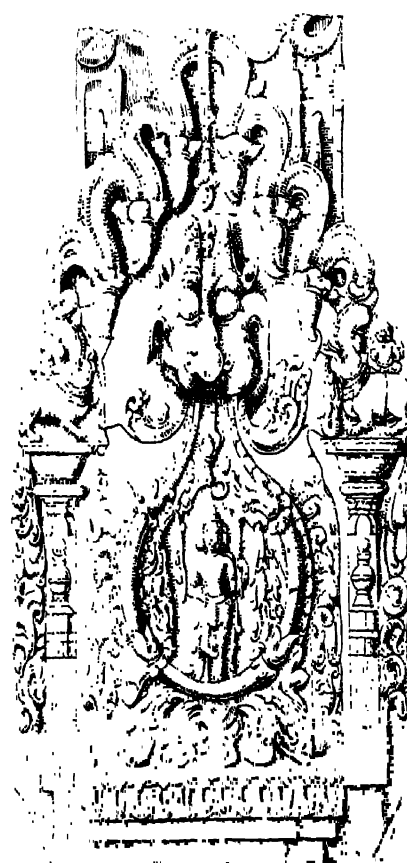
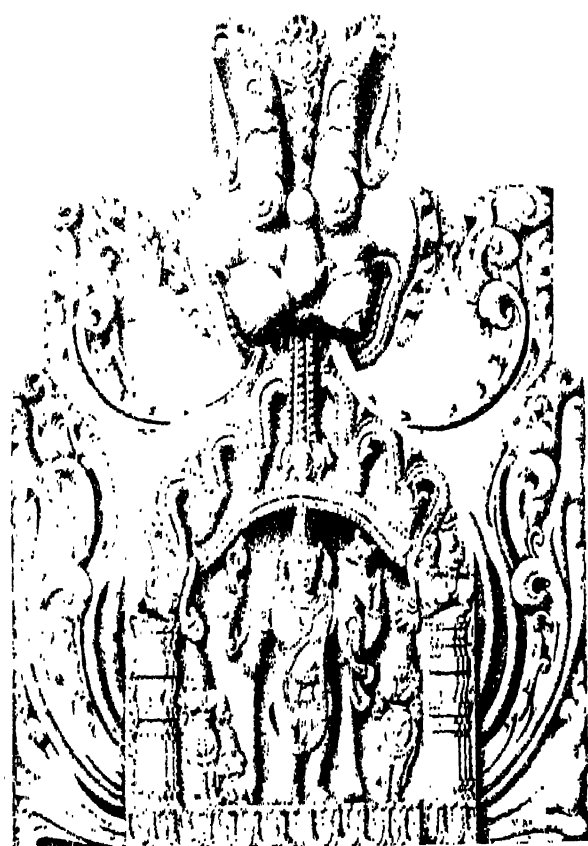


6 0 1 Foot  
Scale for Fig. 2

SHIVAJI MANDIR, KATTERVARA TEMPLE.

Ornaments on tower.

Fig. 2.



CHANDRASEKHAR NATHESWARA TEMPLE.

Fig. 1. Panel over north door.

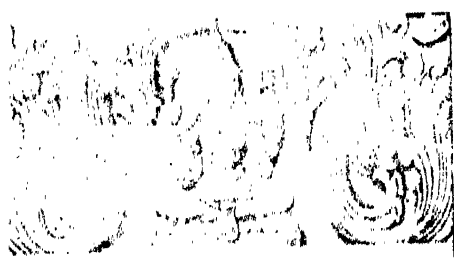
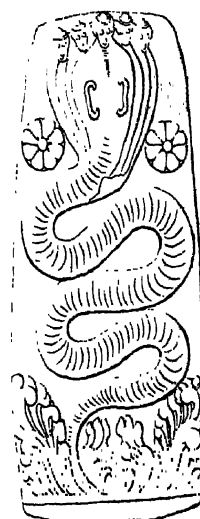
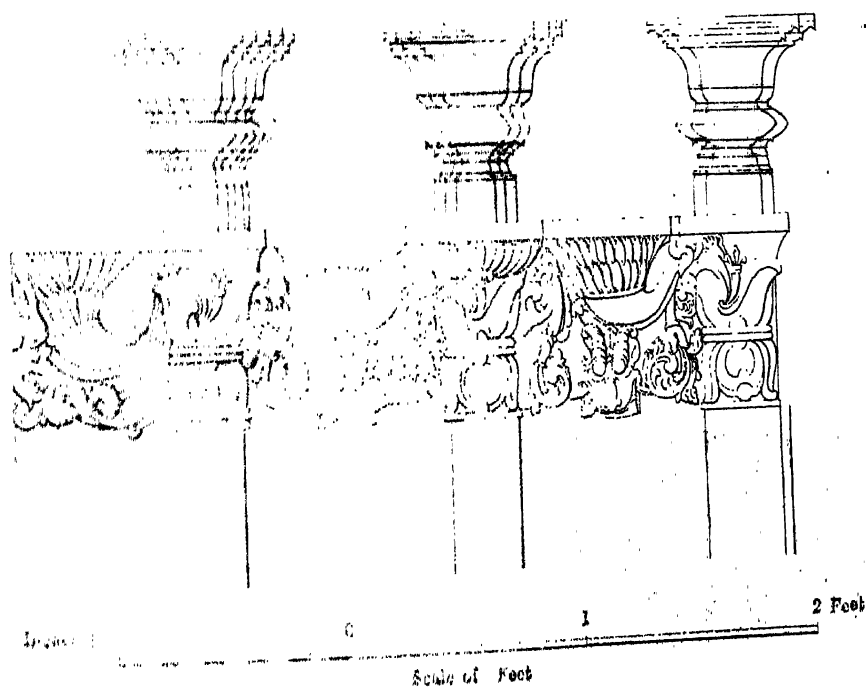


Fig. 2. Panel over south door.



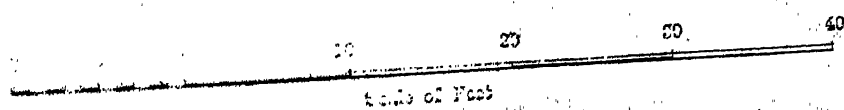
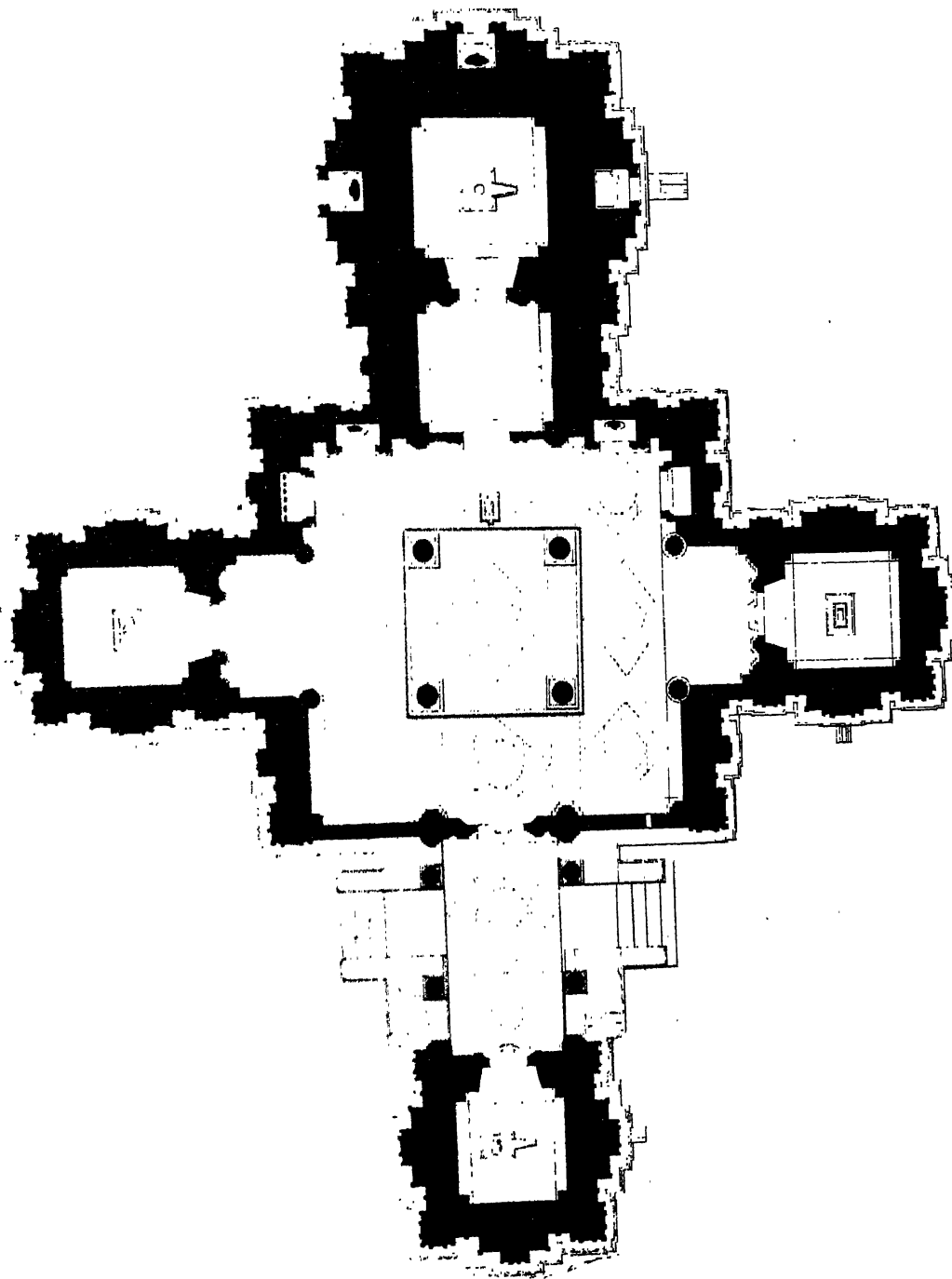
Fig. 4. Nagakal in east shrine.

Carving capitals on north wall.





1. 7.





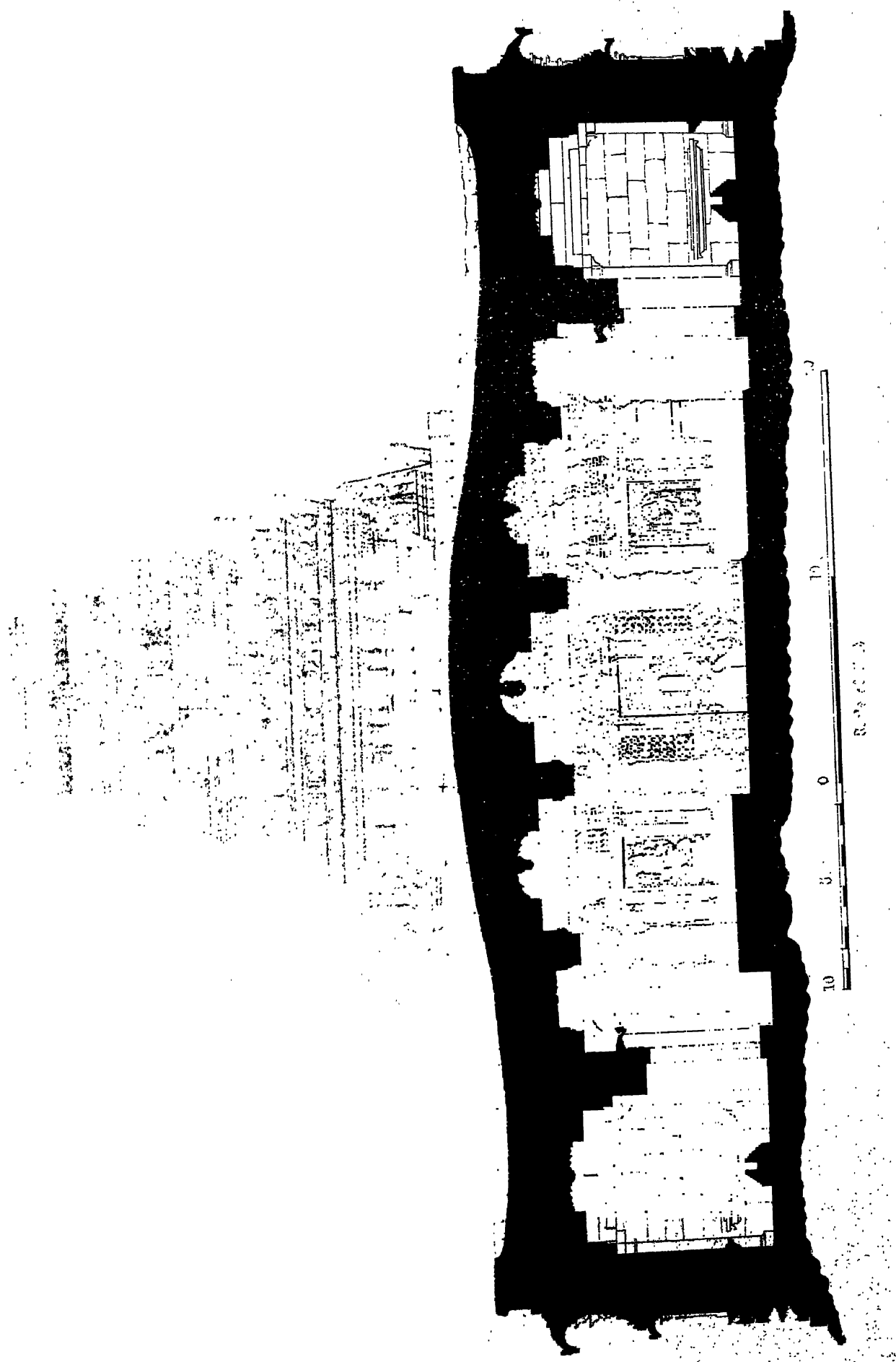
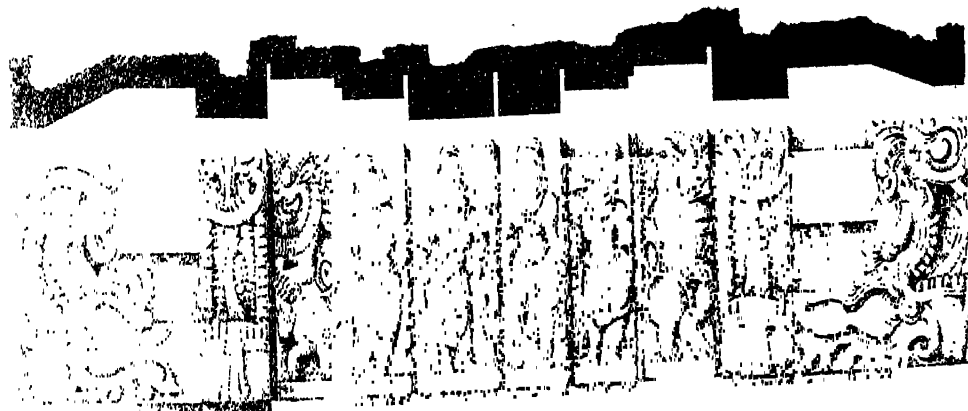


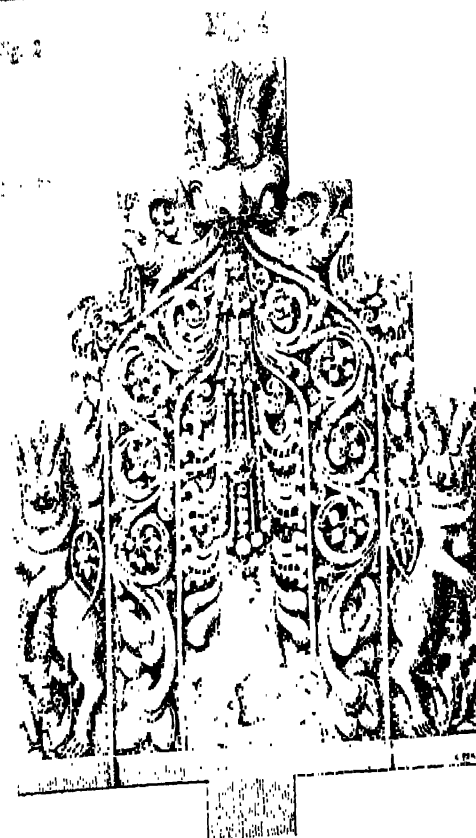
Fig. 2. Sculpture on Sarcophagus.

Mar.



0 3 6 9 12 Inches

Scale for Fig. 2



0 3 6 9 12 Feet

Scale for Figs. 3 and 4



1 2 3 Feet

for Fig. 1

Fig. 3. Plan of central ceiling.

Fig. 3. Plan of central ceiling.

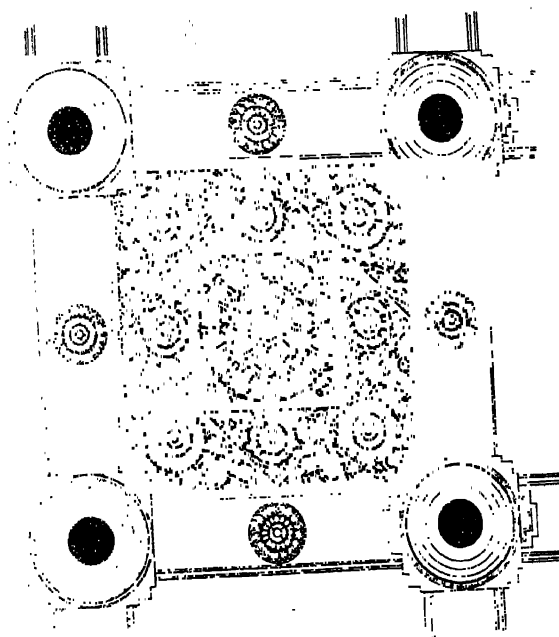
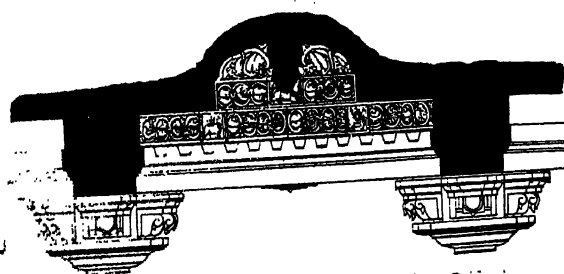
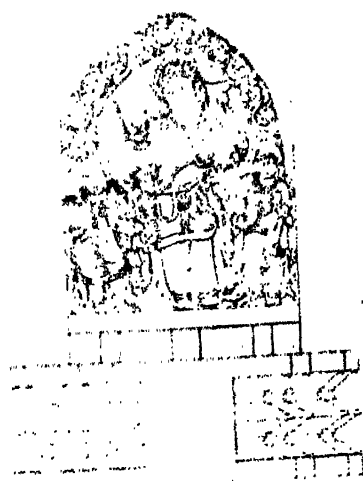


Fig. 4. Section of central ceiling.

Fig. 4. Section of central ceiling.



1 2 3 4 5 6 7 8 9 10

Scale 1/4 inch = 1 foot

2 Feet

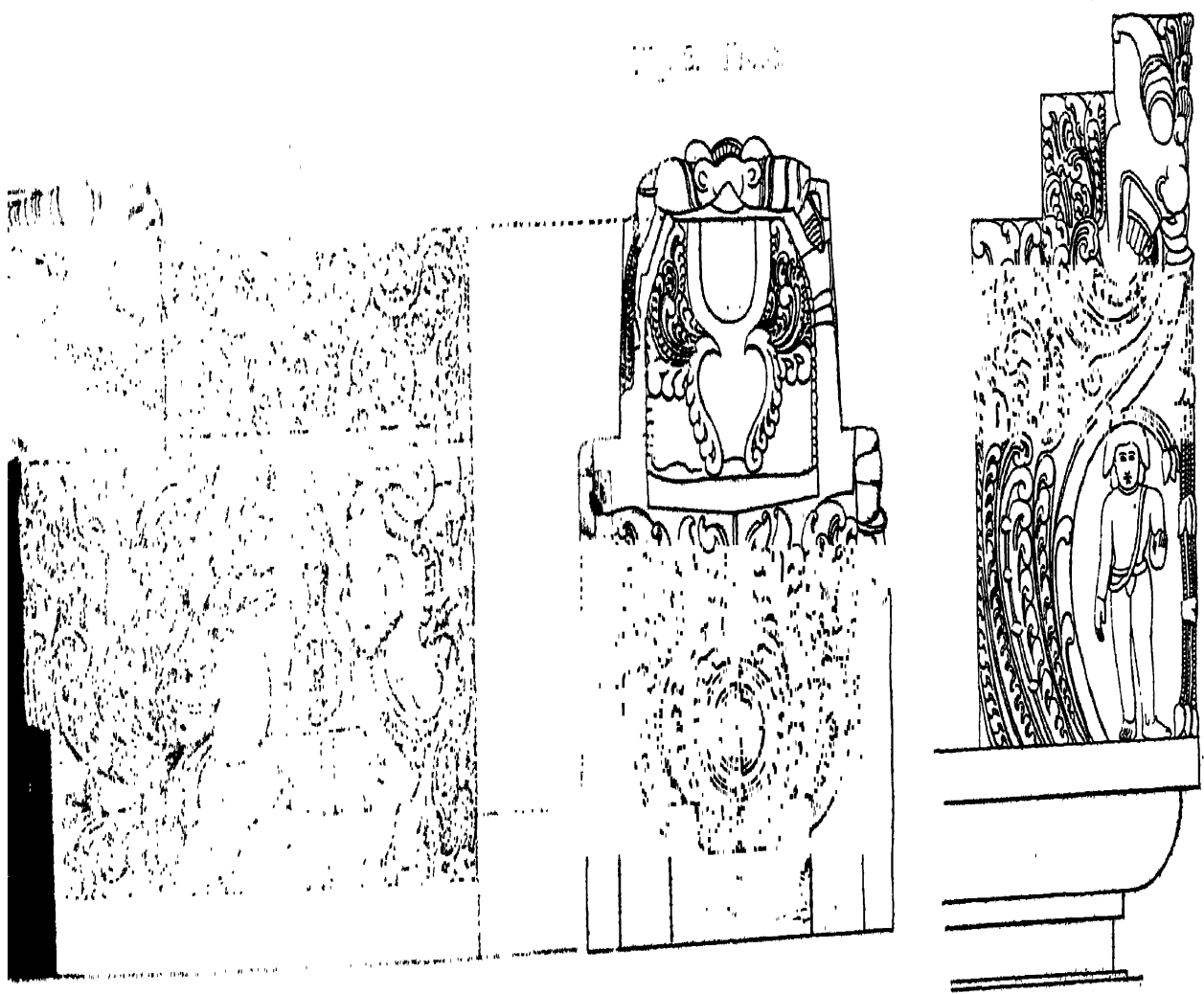
Fig. 3, Fig. 4

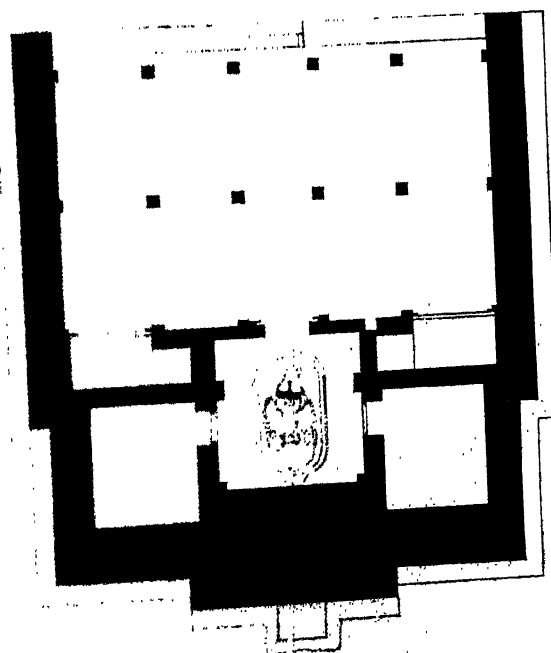
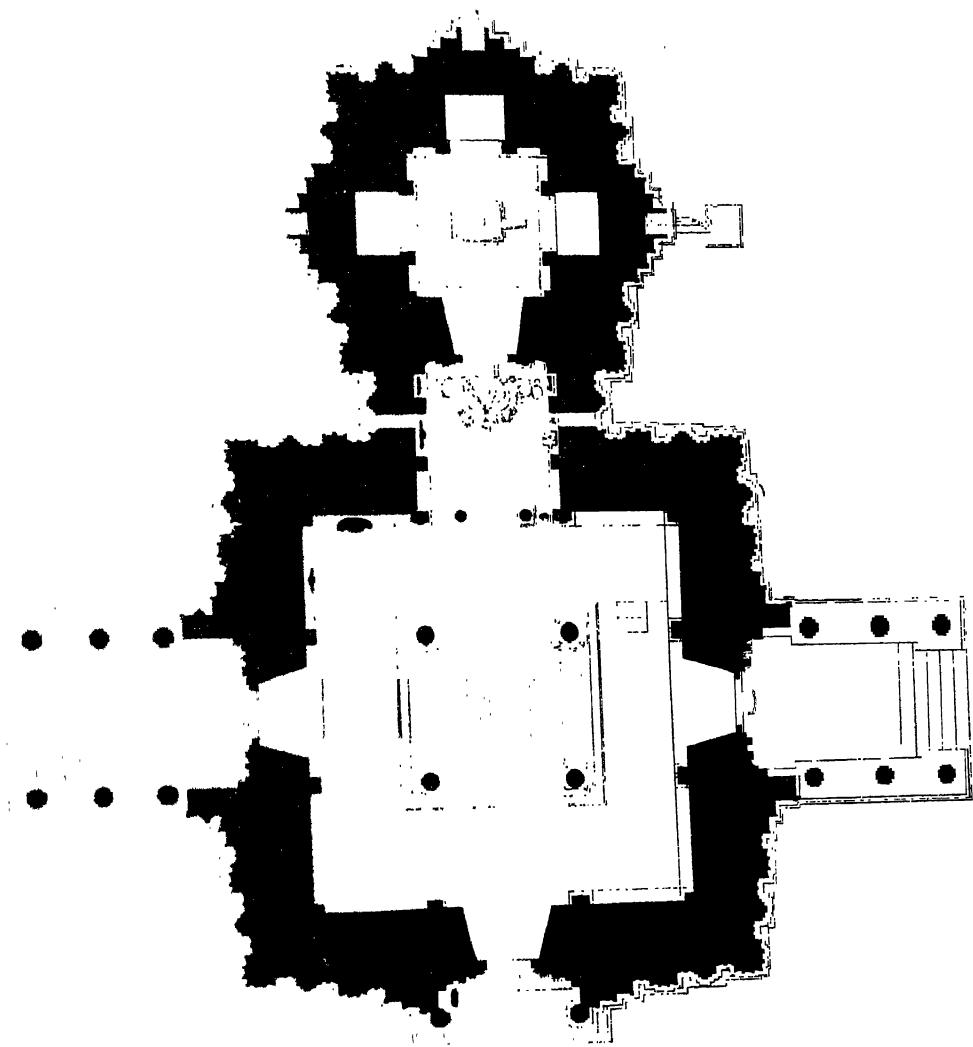
1 2 3 4 5 Feet

Genie of York

Fig. 2. Large carved stone capital.

Fig. 2. Plan





21 22 23 24

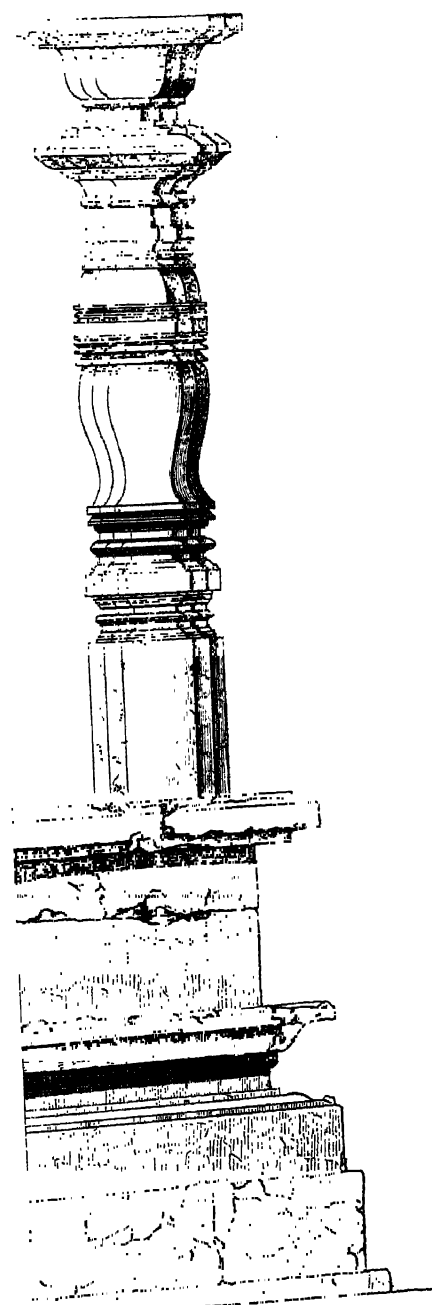
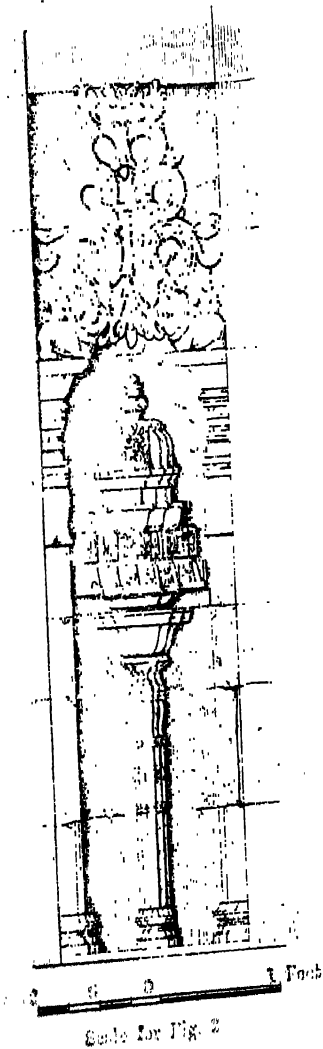
Scale 1:1000

THE KASTURIA TEMPLE.

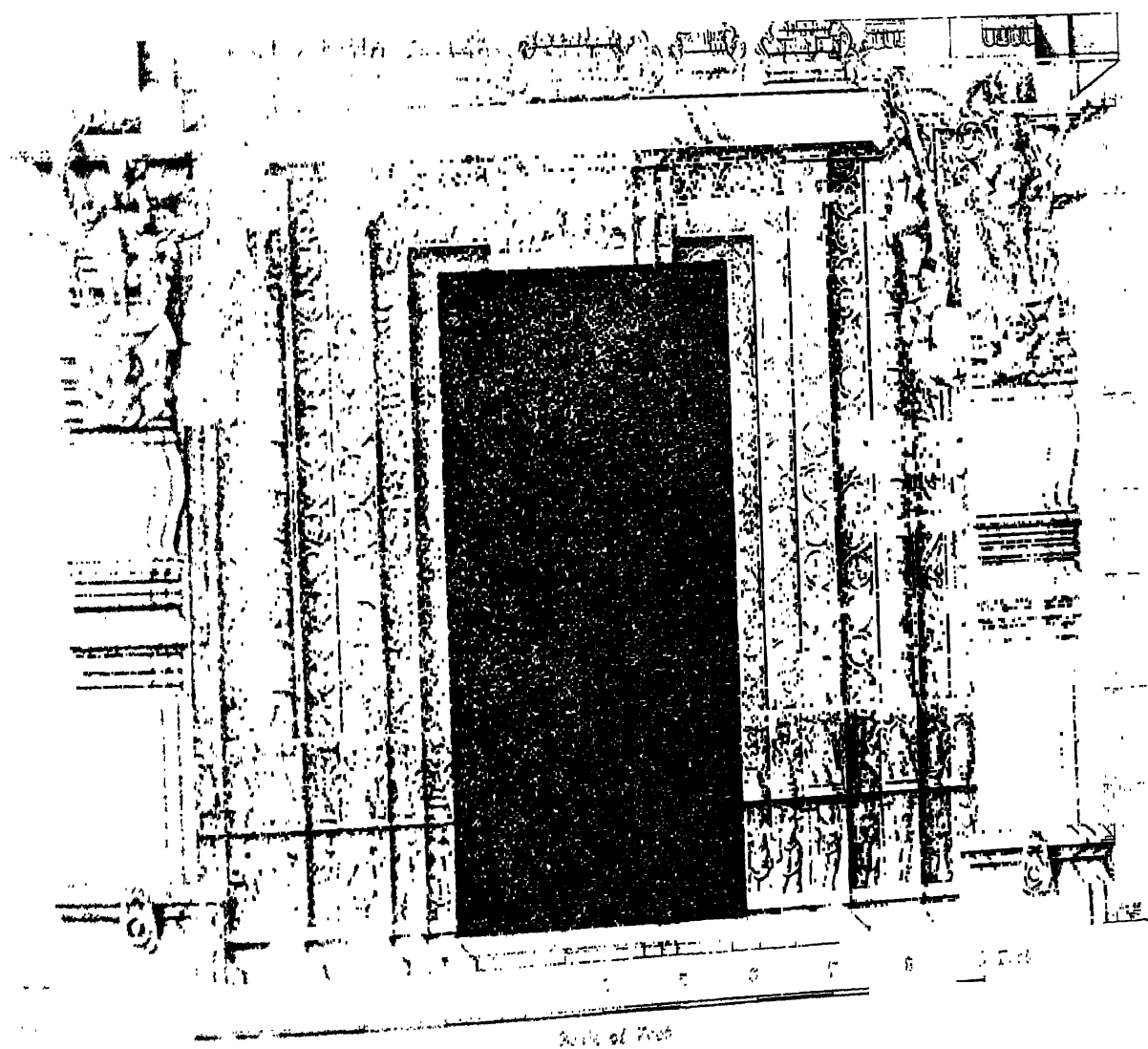
Fig. 3. Plan of site of north door.



Fig. 2. Plan of wall.



TEMPLE OF VENUS. EAST ENTRANCE DOORWAY.

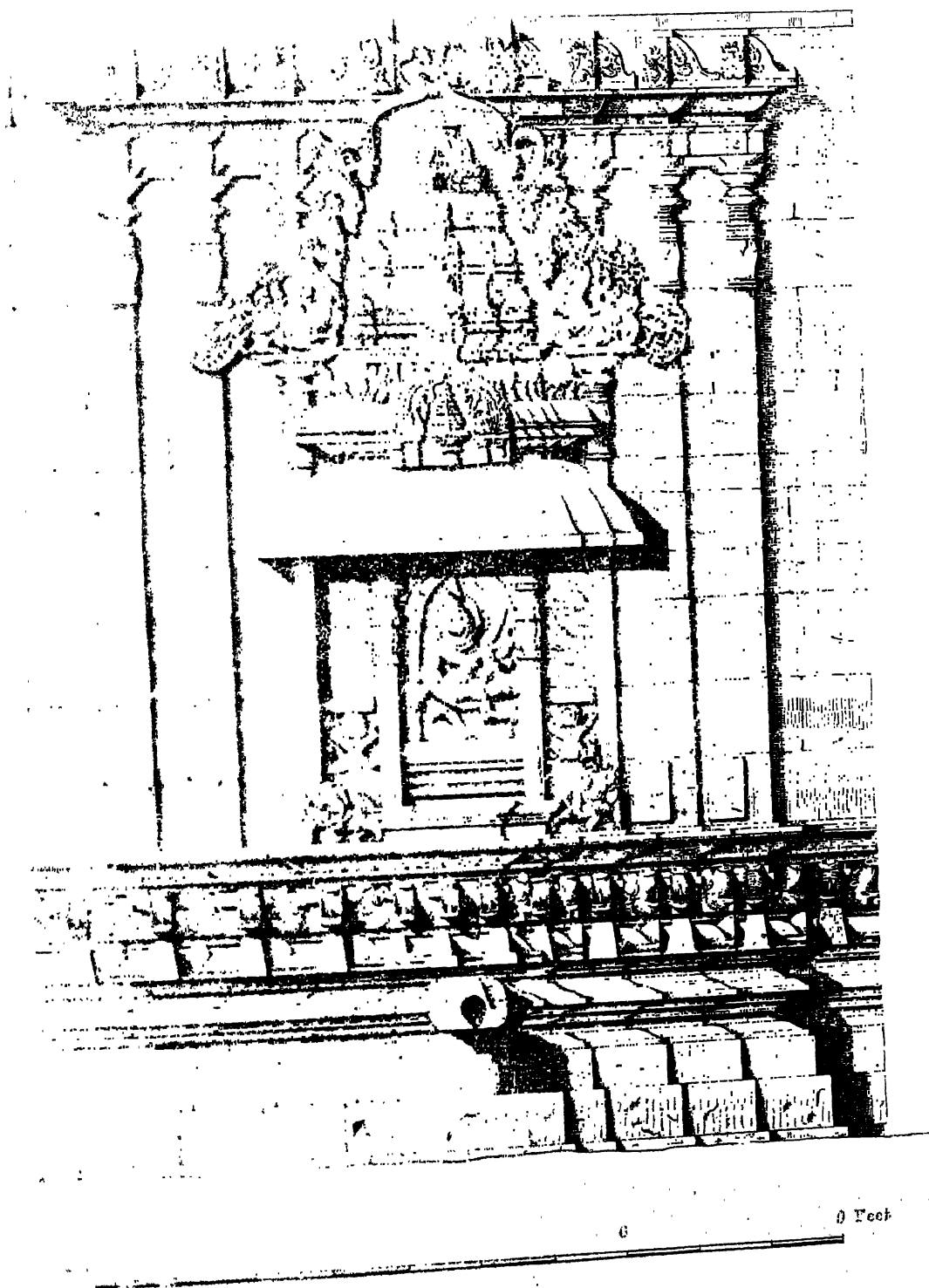


Arch of Arch



THE TEMPLE OF KARNAK.

View of the north wall.



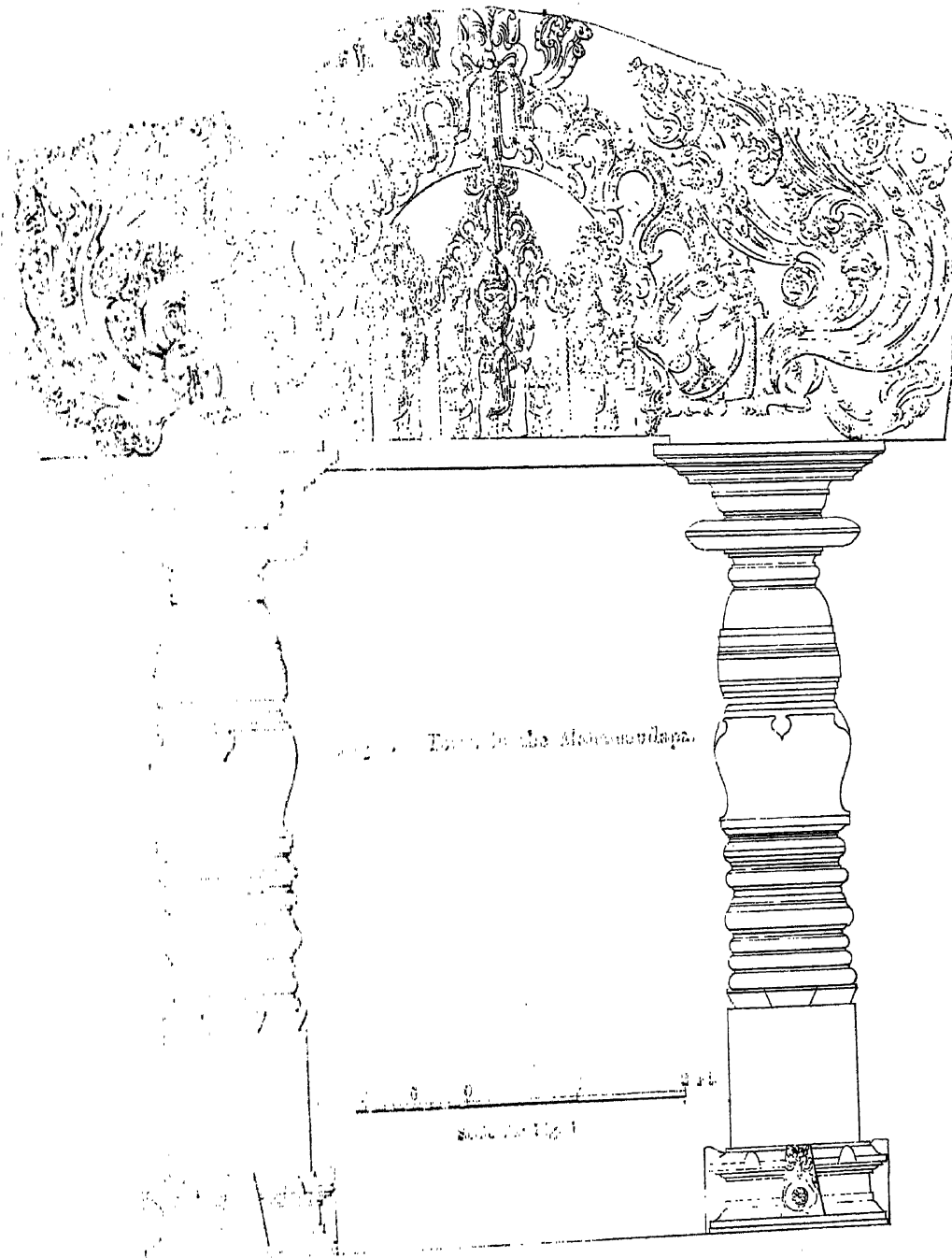


Fig. 1. Pillar in the Mandapa.

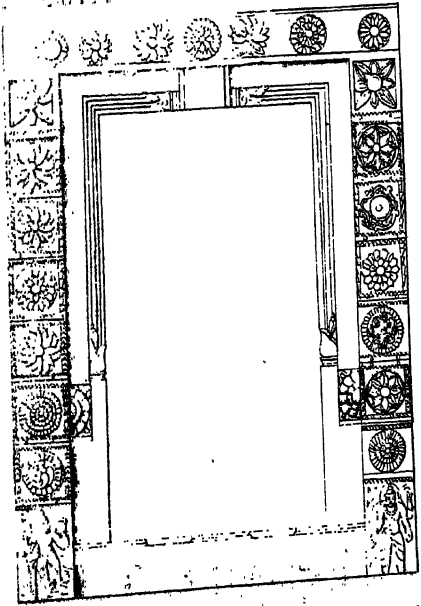
Scale for Fig. 1

Fig. 2. Panel over south door.



Scale for Fig. 2

Fig. 3. Carved wooden door in the front mandapa.



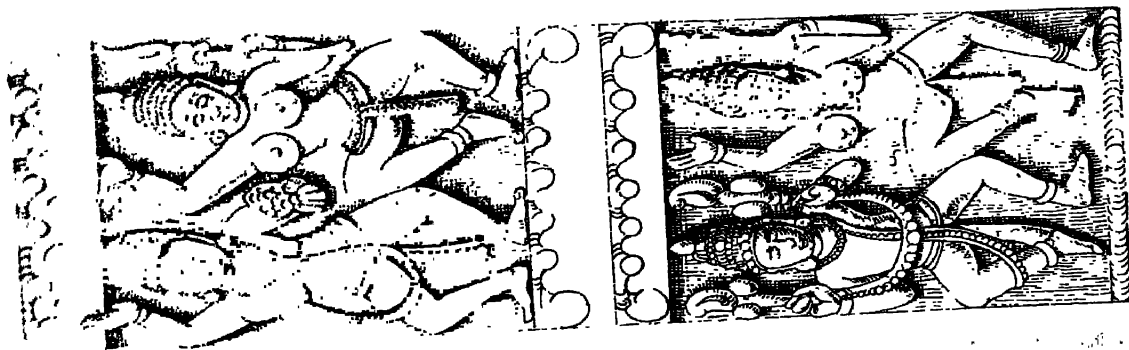
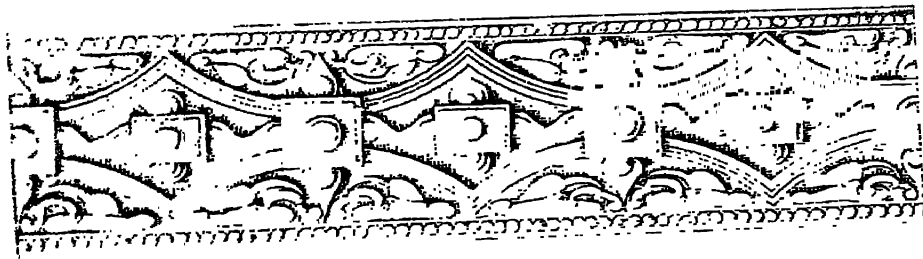
Scale for Fig. 3

Fig. 5. Foliage on the south door.

Fig. 4. Ornament on the east door.



Scale for Figs. 4 and 5



CHOLLA, CHIDAMBARAM TEMPLE.

Fig. 1. Brass image of Siva.

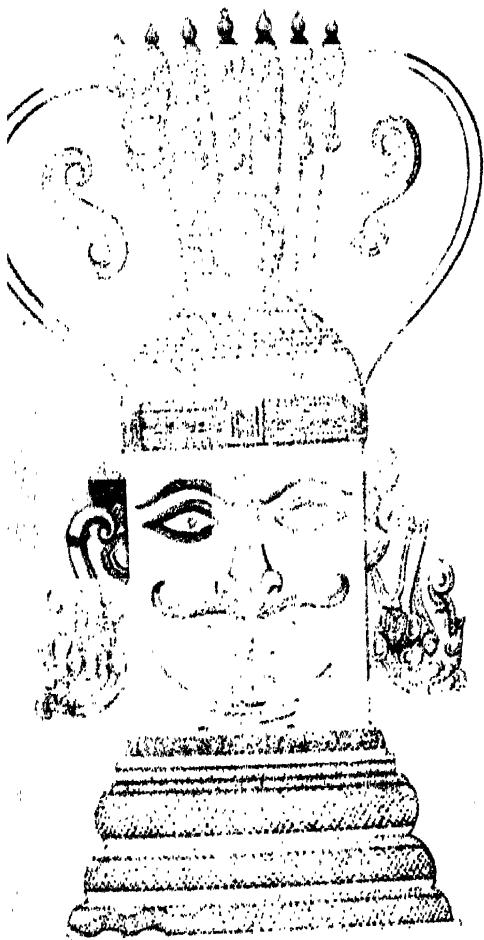
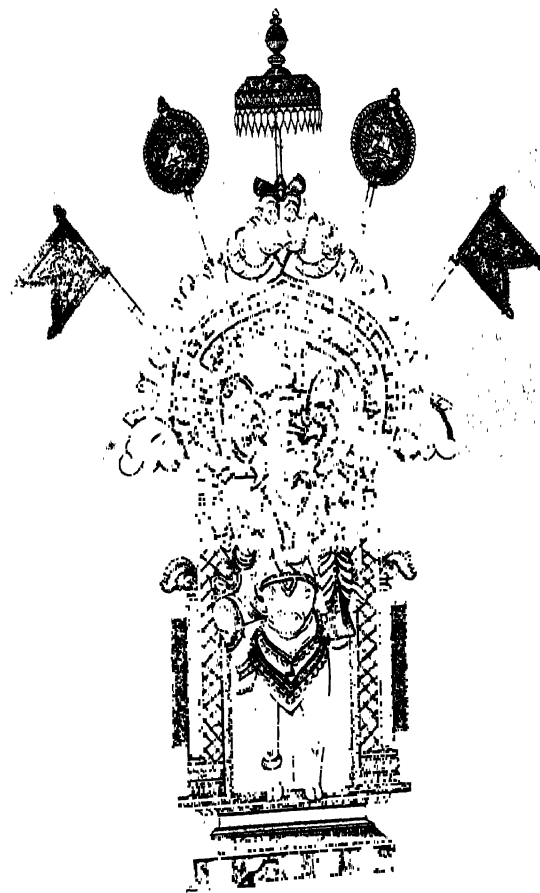
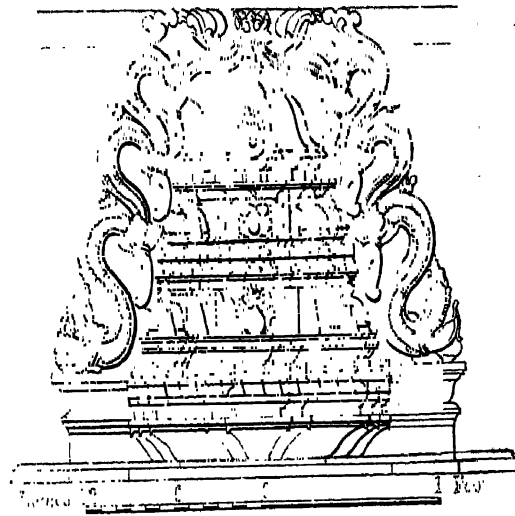
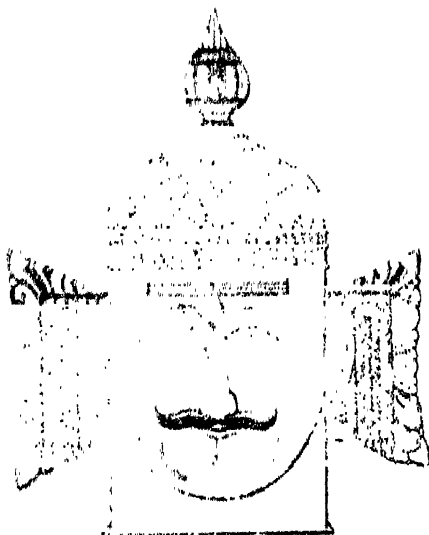


Fig. 2. Brass image of Siva.

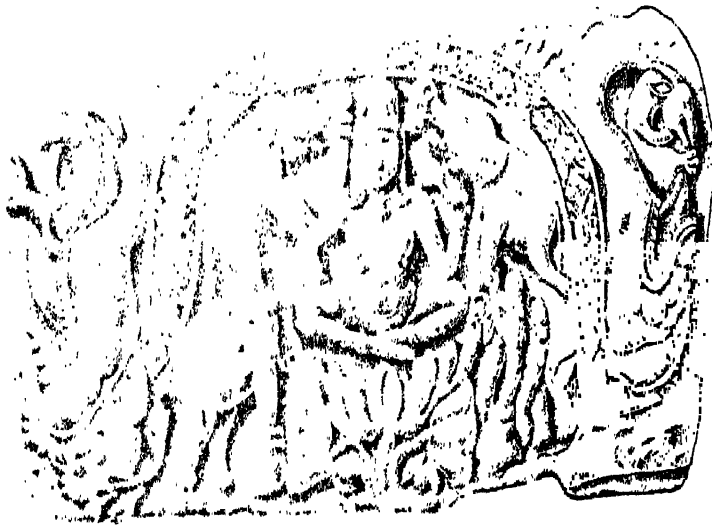


0 1 2 Feet  
Scale of Feet

Fig. 3. Ornament over a niche.



Scale for Fig. 3



3 Feet

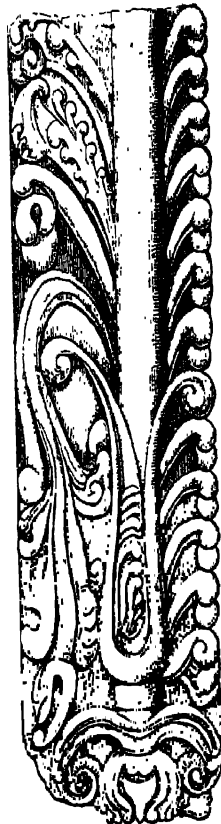


Fig. 4. Ornament on door lintel.

6 Inches

Scale for Fig. 4

Fig. 1. Nacayana.



Fig. 2. Nacayana.



0 1 2 3 4 Feet

Scale

Silver ornaments.

Fig. 1.



Fig. 2.



Fig. 3.



Fig. 4. Silver waist belt.

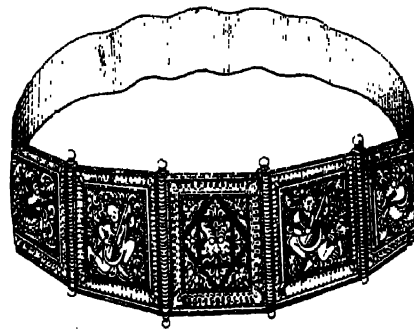
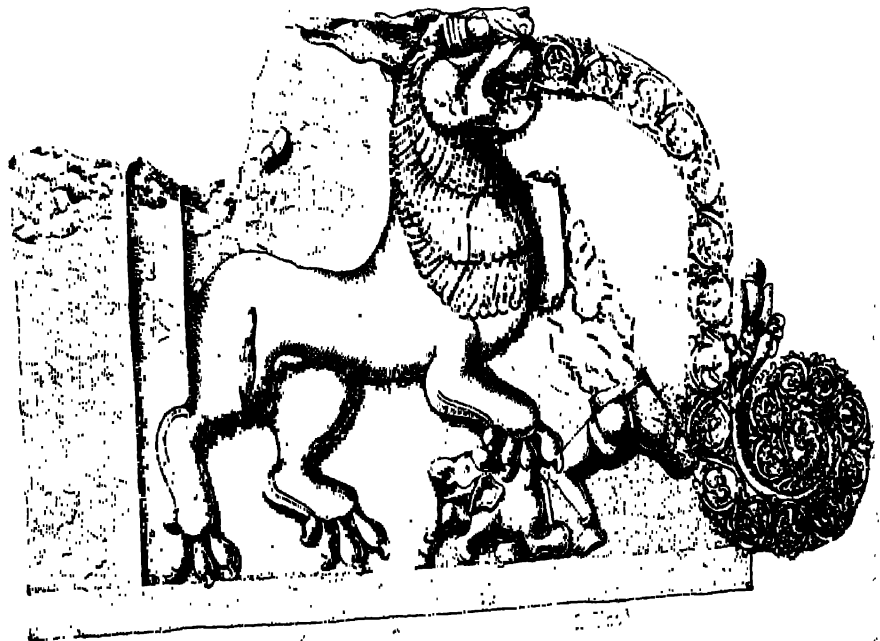


Fig. 5. Stair stop block  
(lying in road.)



Inches 12

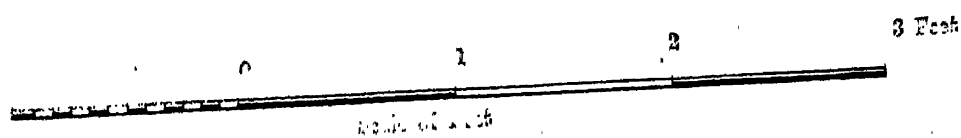
Scale for Fig. 5

4 inches

# THE GREAT APOLLOMONA TEMPLE.

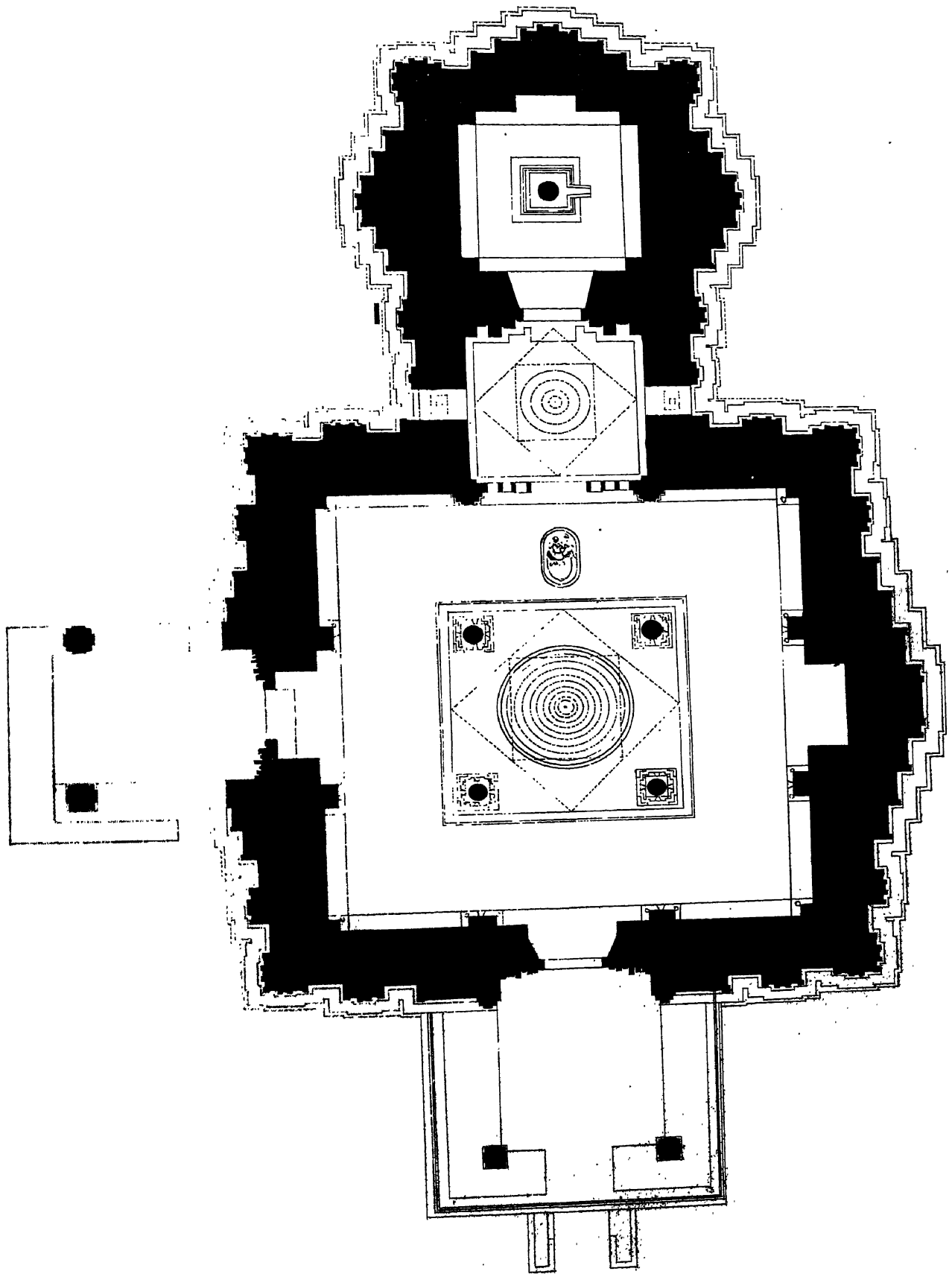
THE GREAT APOLLOMONA TEMPLE.

Fig. 2. At left inner face.





Plan.



0 5 10 15 20 25  
Scale of Feet

SHIVINAHADGALLI, KALLESVARA TEMPLE.

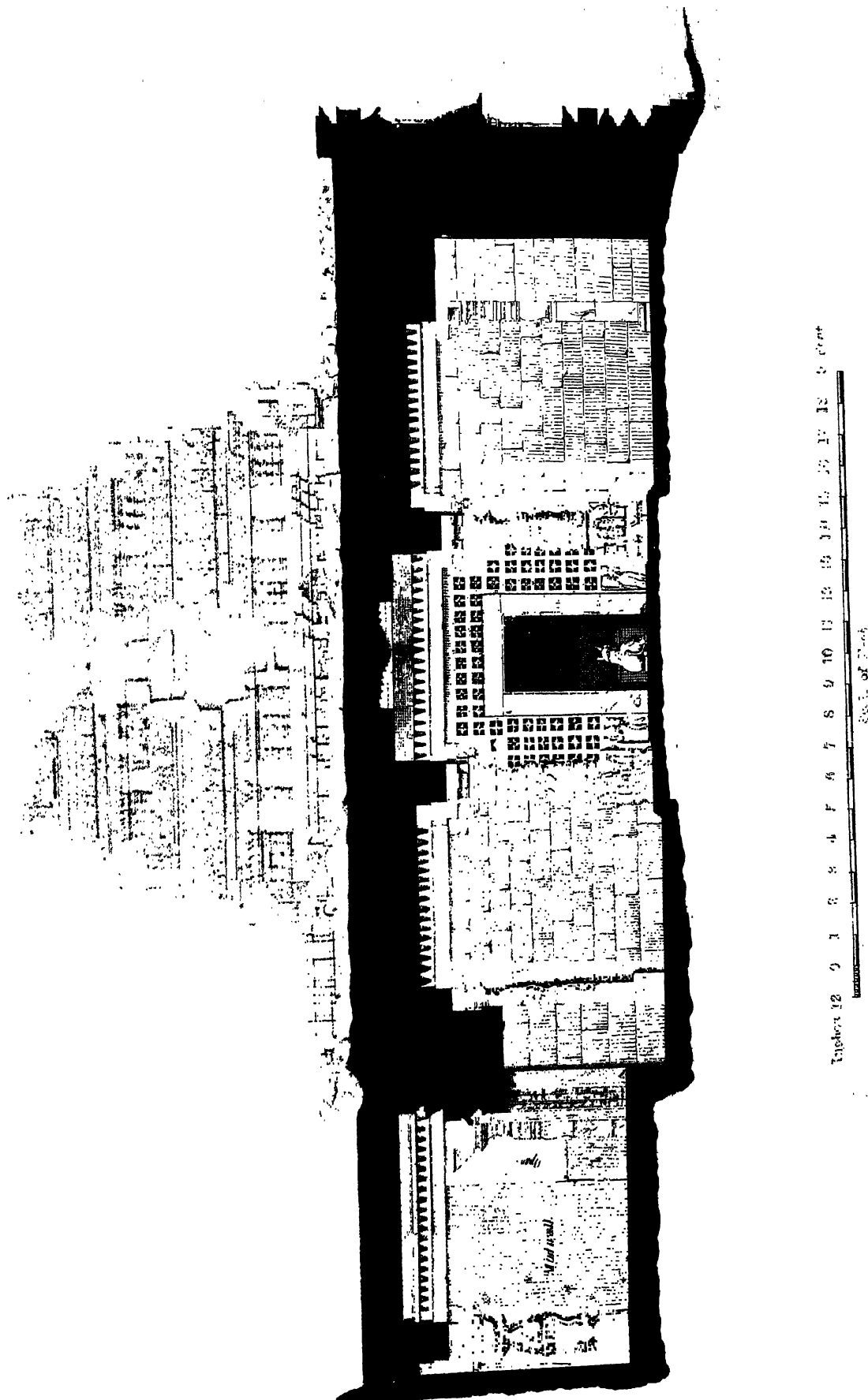
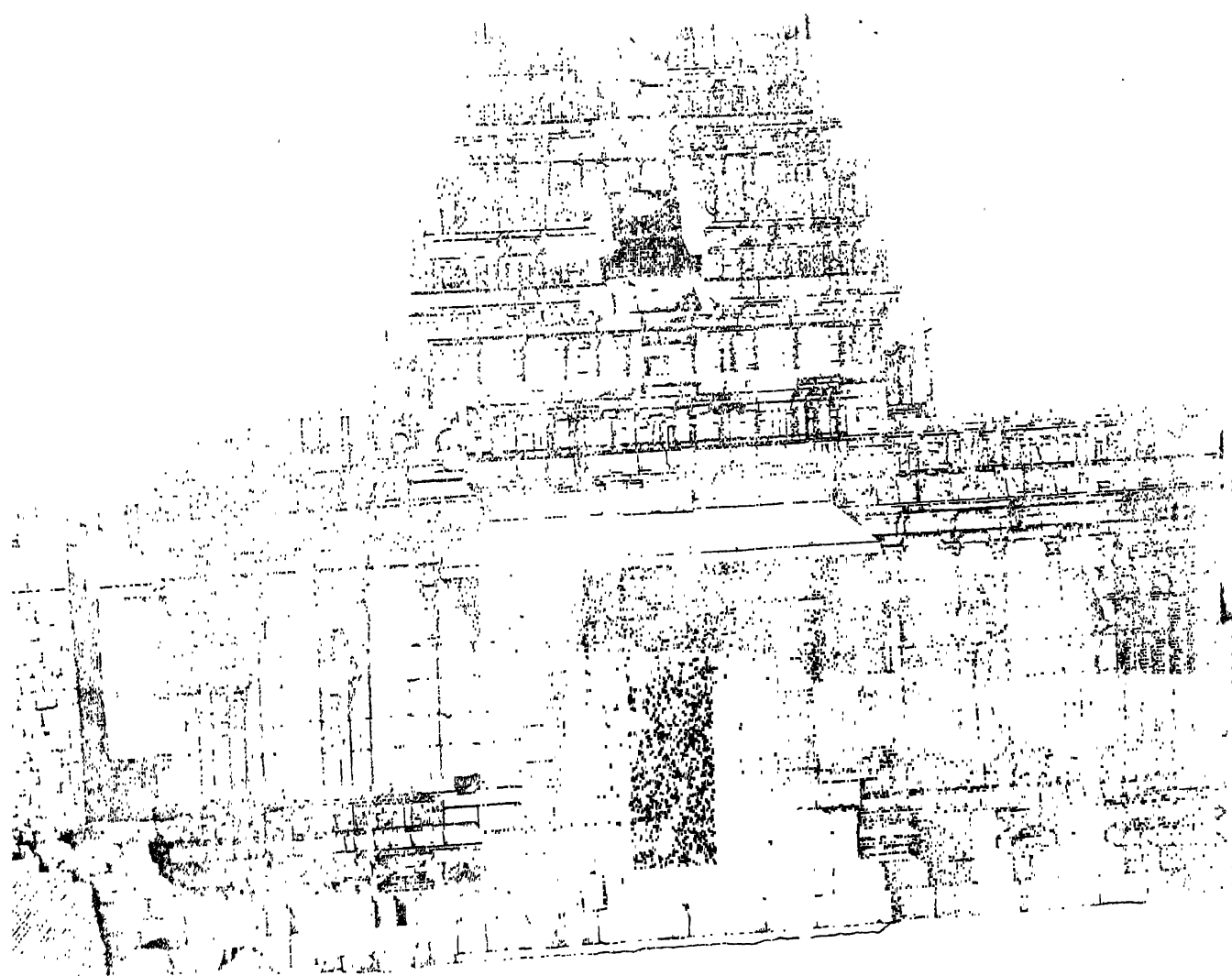


Plate XXXV

KOVVIMHADGALLI, KALLIEVARA TEMPLE.

Front elevation.

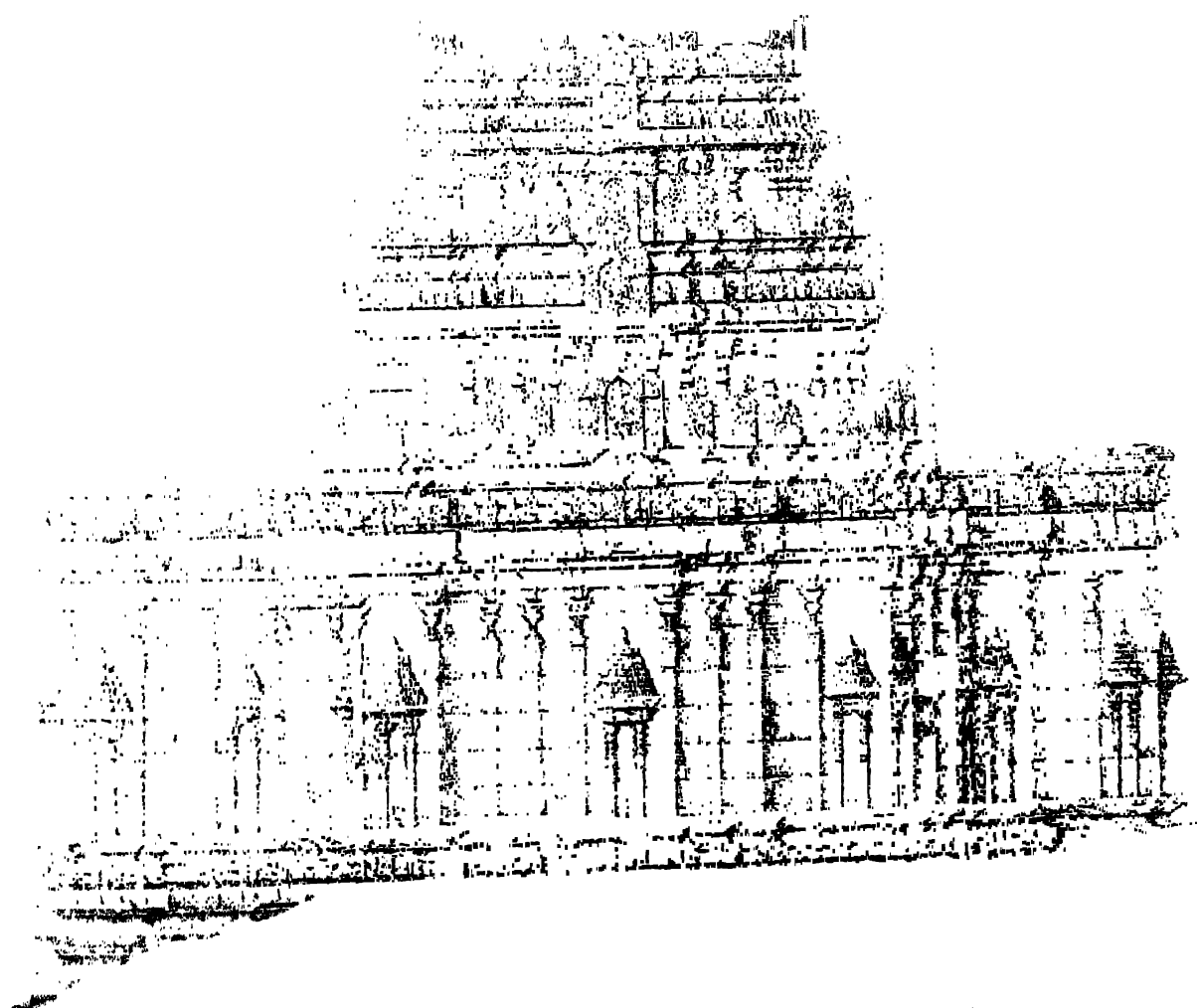


1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 Feet  
Scale of Feet

Photo-print, Survey Office, Madras  
1887

HOVVAHADGALLI KALLESVARA TEMPLE

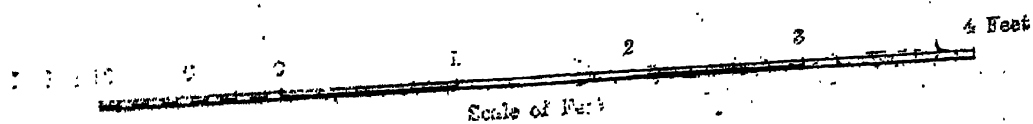
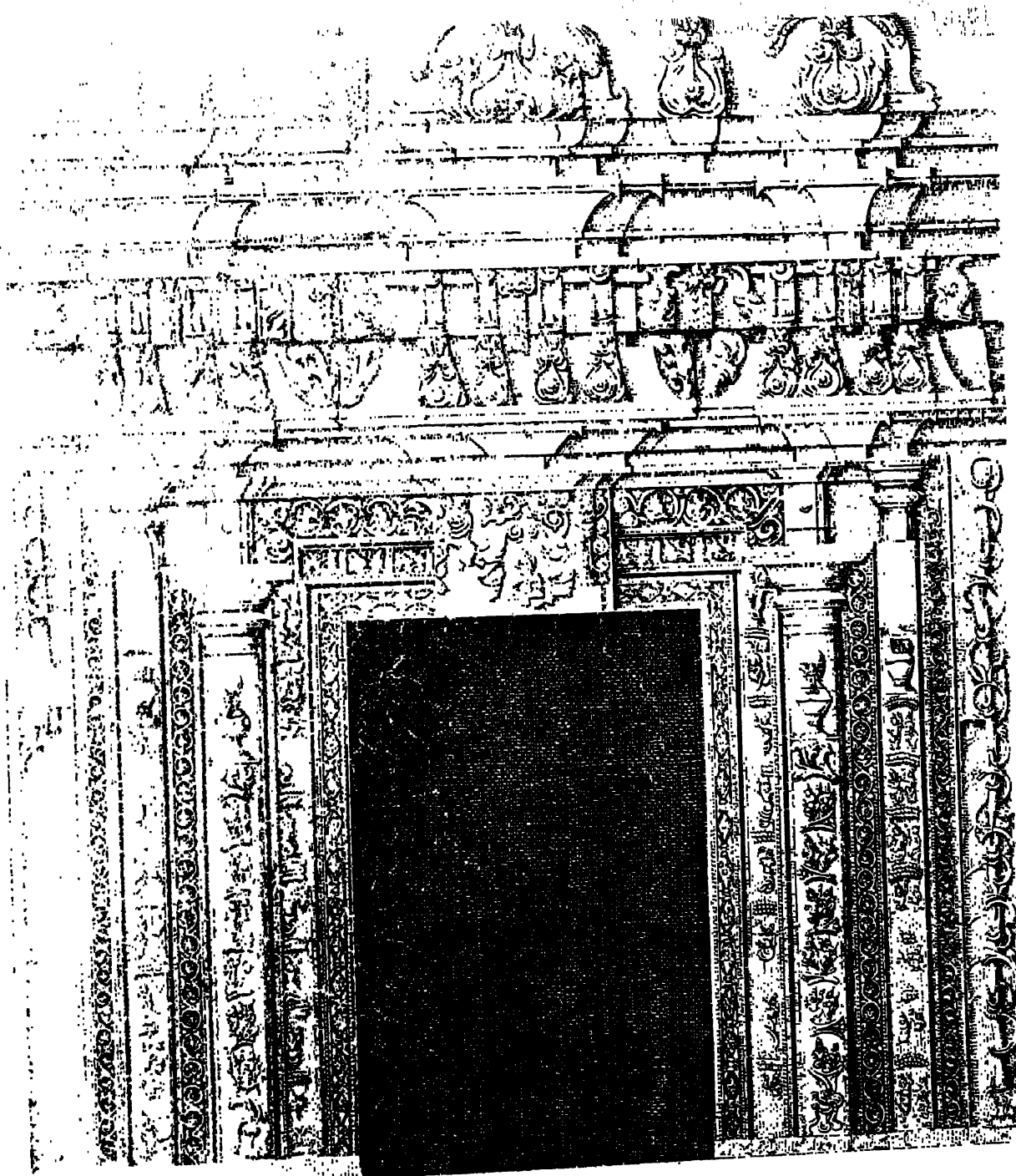
Back elevation.



Inches 12 0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 Feet  
 Scale of Feet

HUVINAHADGALLI, KALLESVARA TEMPLE.

South door.



GOVINDAPADMA, KALLISVARA TEMPLE.

A view of the back wall

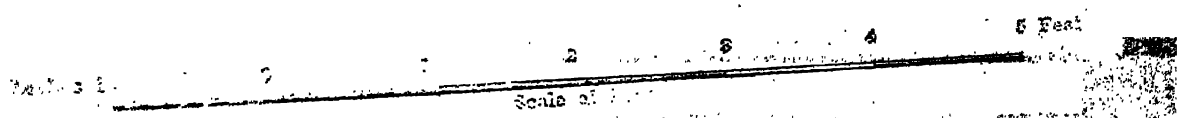
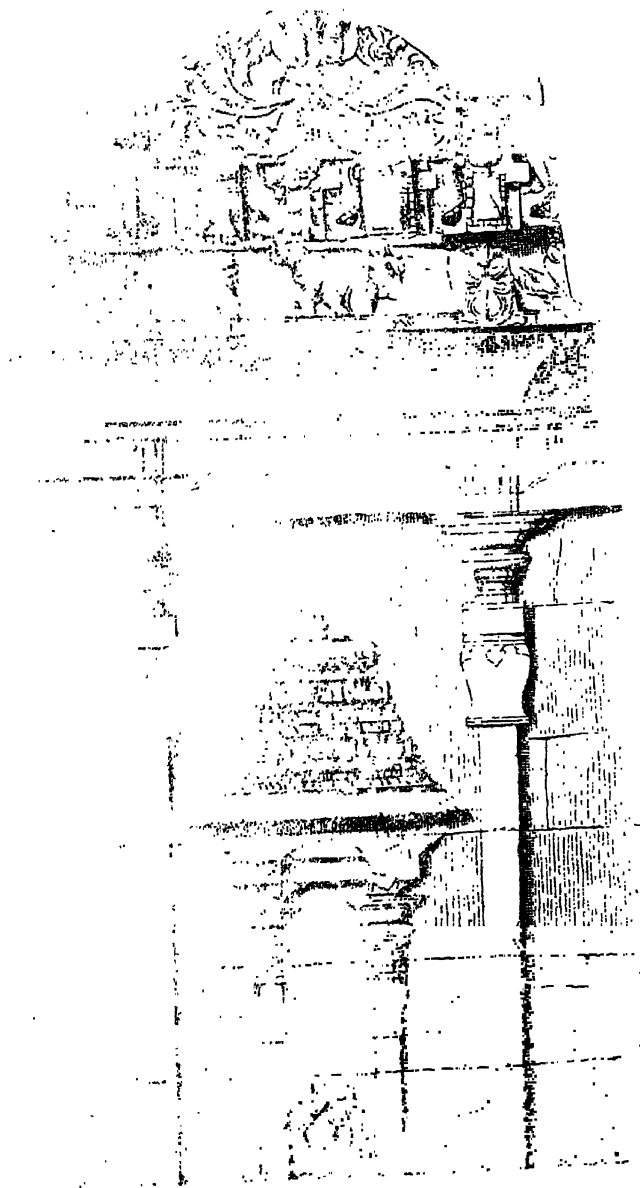
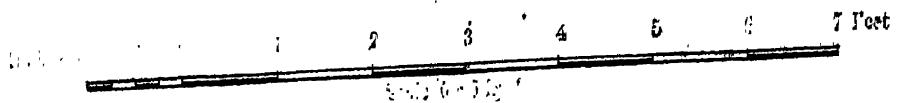
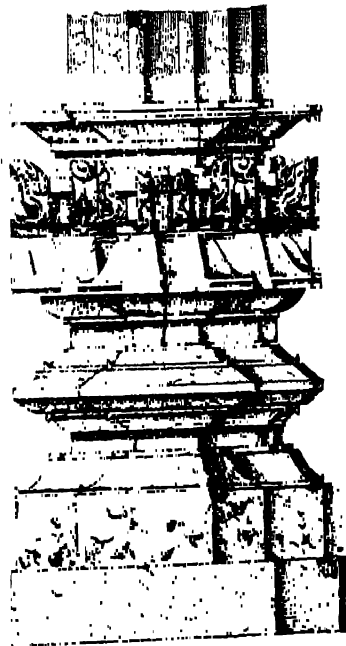


Photo-print, Survey Office, Madras.  
1917.

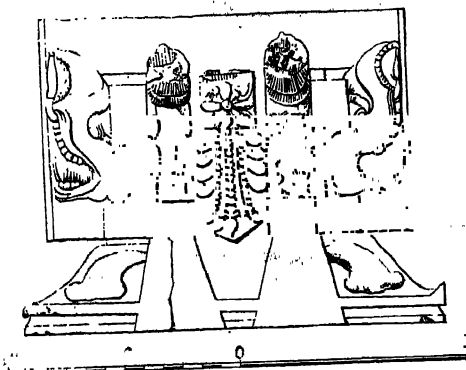


Fig. 2. Details of mola base



HUVINAHADGALLI. KALLESVARA TEMPLE.

Fig. 1. Base ornament.



Scale for Fig. 1



Fig. 3. Nagakai.

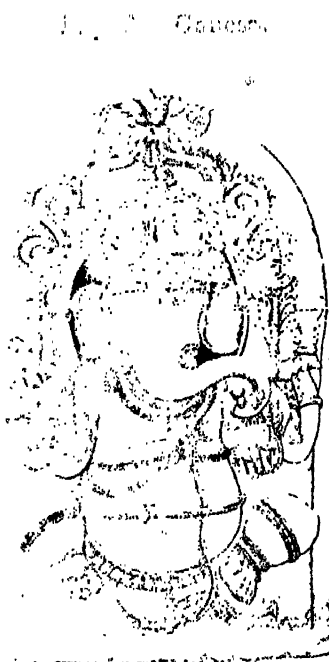
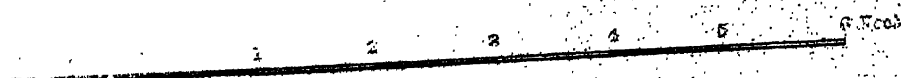


Fig. 5. Narayana.



Scale for Figs. 2 to 5.



HOVENHIDEKAL, PALLESVANA TEMPLE.

Fig. 1. Pilaster in north porch.

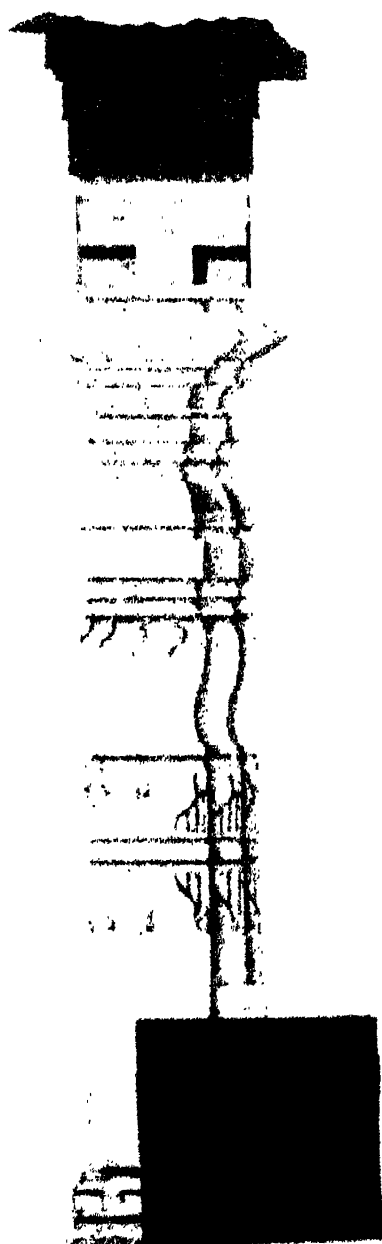
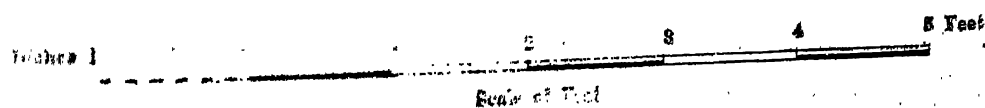
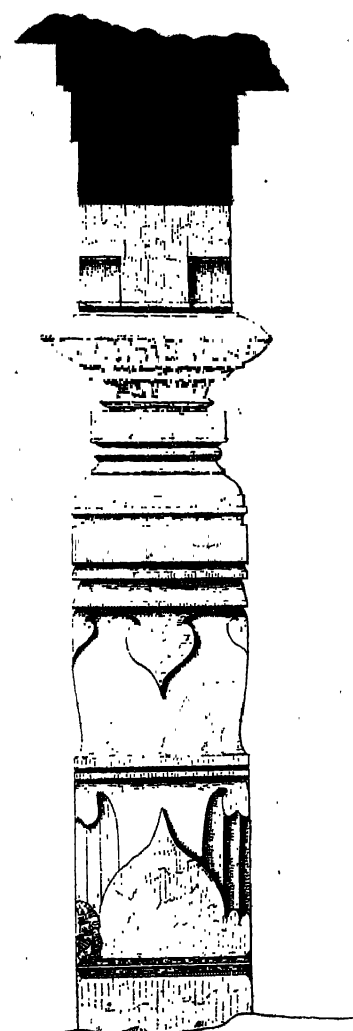


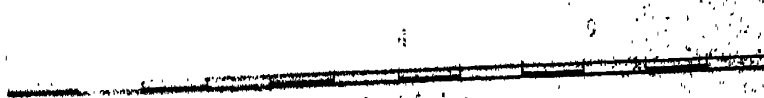
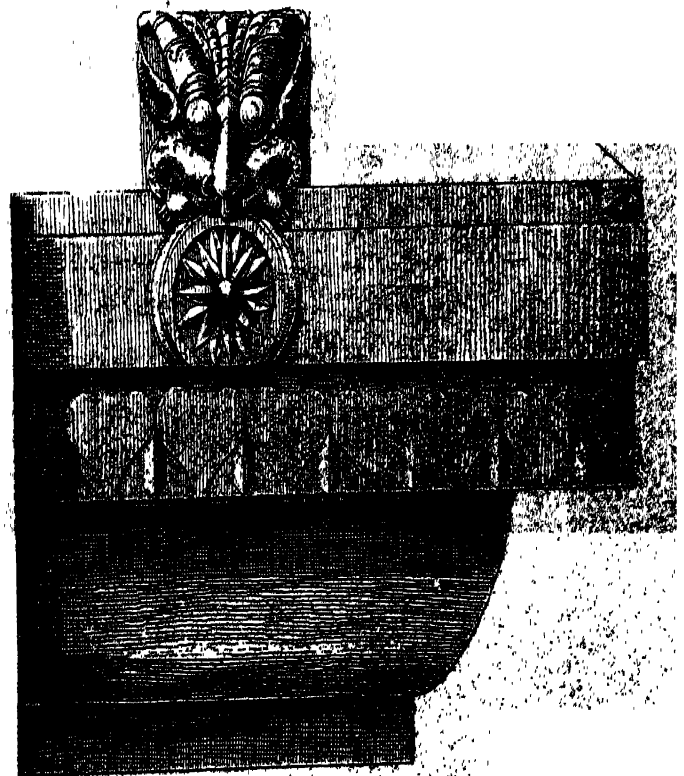
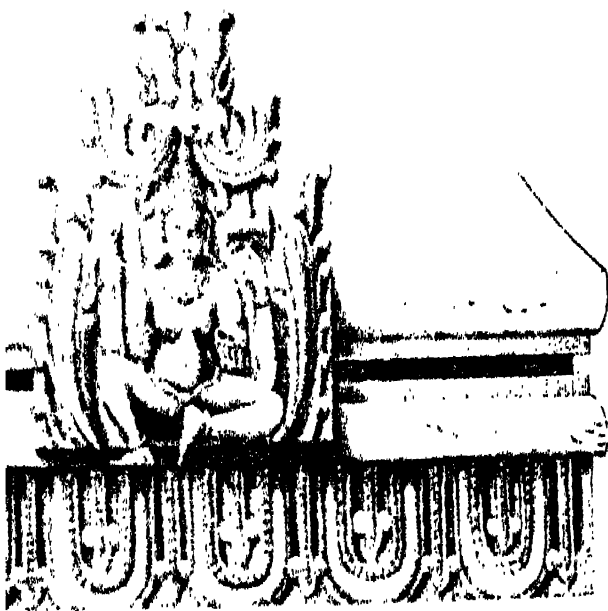
Fig. 2. Pilaster in south porch.



KALLESVARA TEMPLE

Tower cornice.

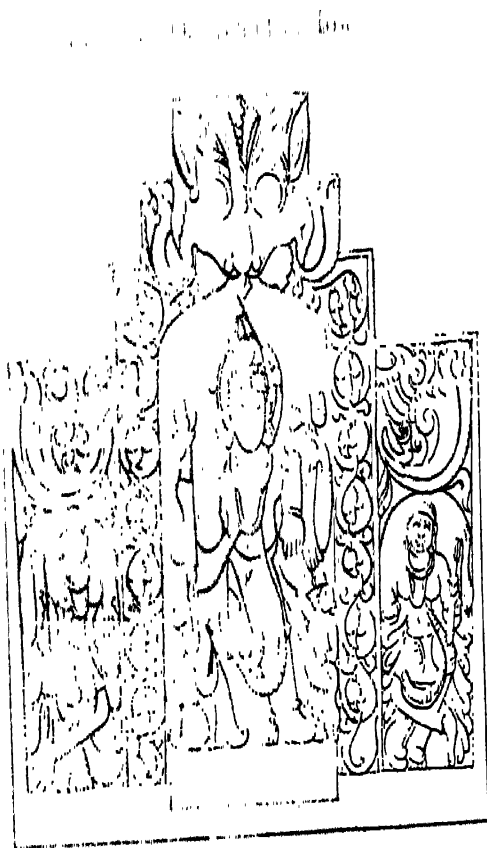
Fig. 2.



Photoprint, Survey Office, Malacca.  
1897.

# CHENNAI WALL PAINTS TEMPLE.

Fig. 2. Shrine in road near the temple.

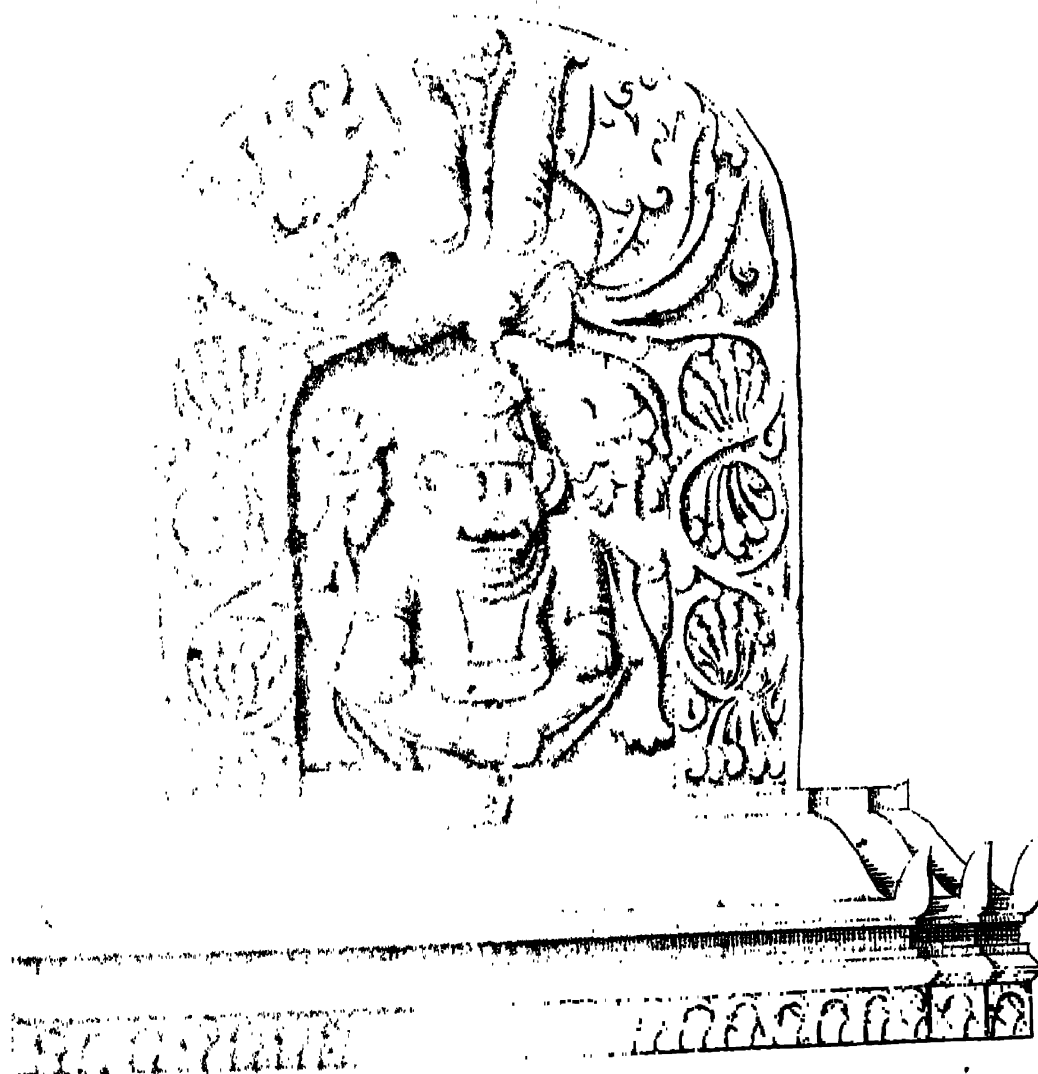


Inches 12 6 0 1 2 Feet  
 Scale for Fig. 2

0 1 2 Feet

Fig. 1.

carved block on lower.



1204

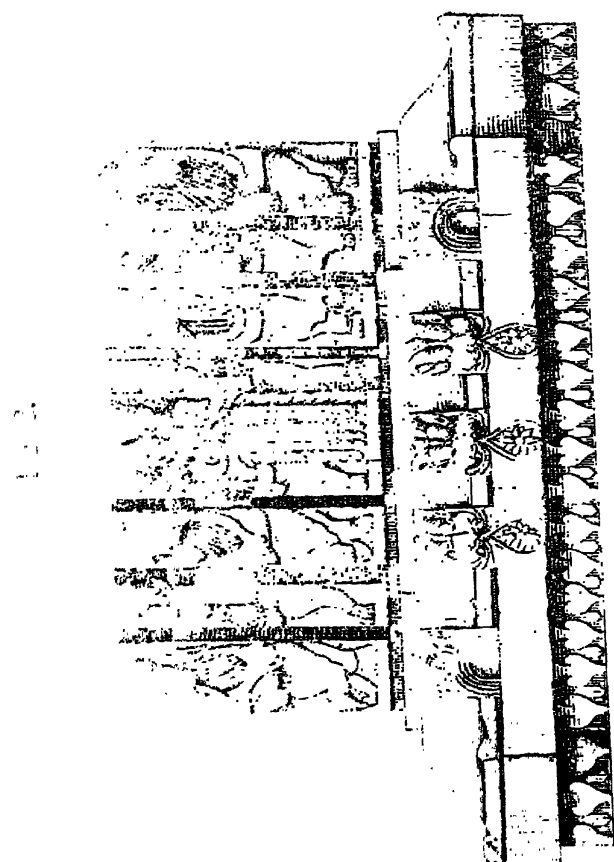
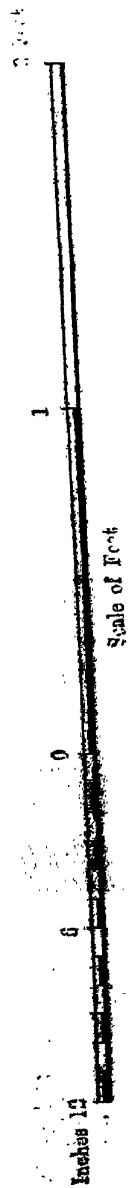
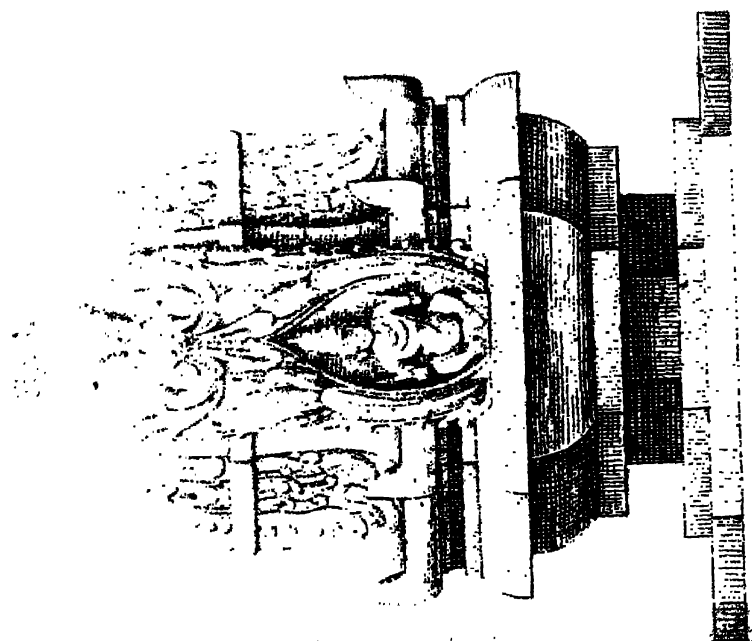
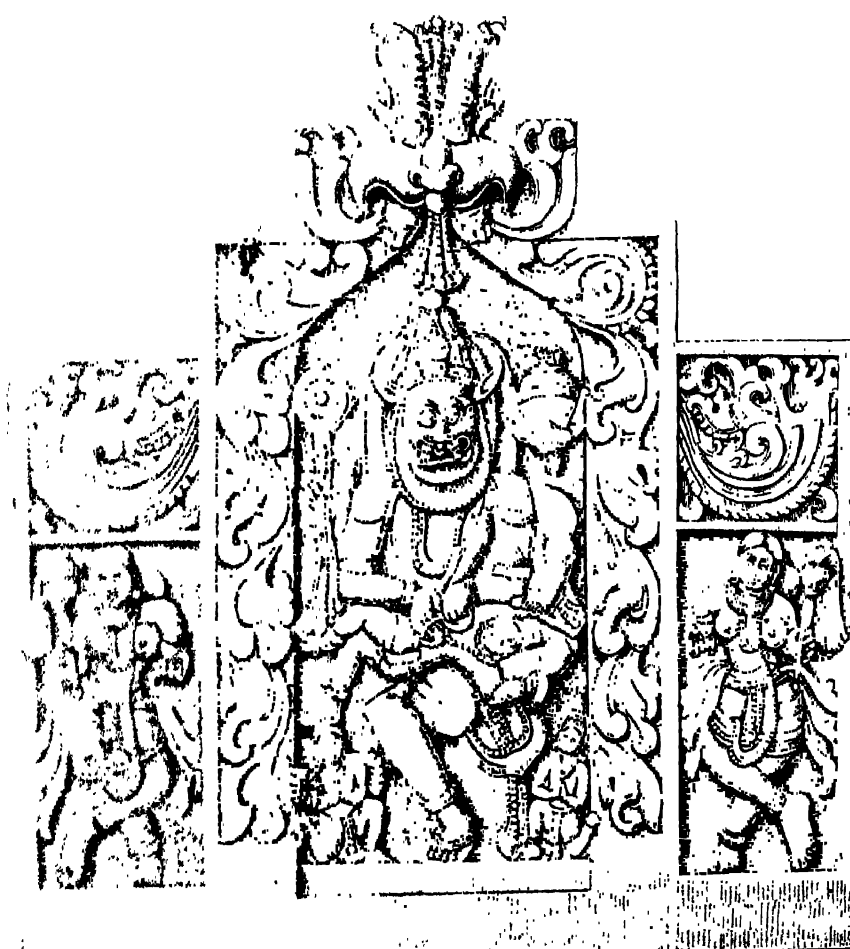


Fig. 1



THE TEMPLE OF LINGVA TEMPLE.



1 Foot

Scale of Feet

HOVANAHADGALLI, KALLESVARA TEMPLE.

DETAILS FROM THE TOWER.

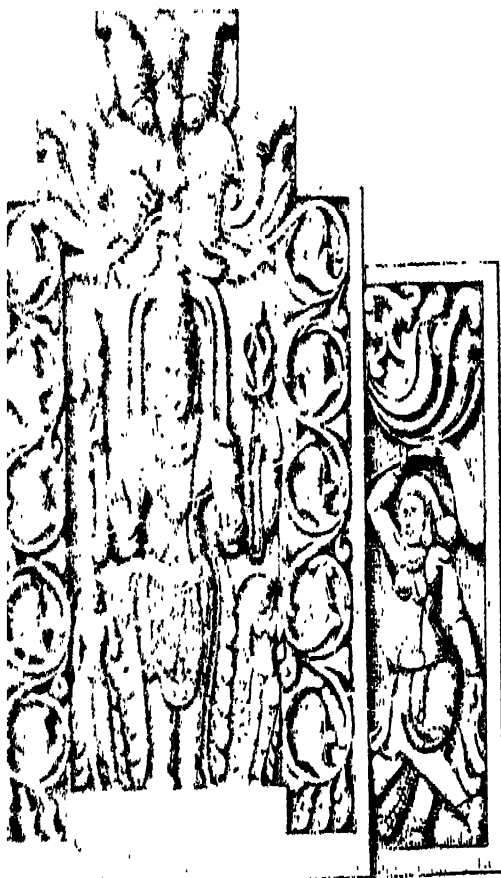
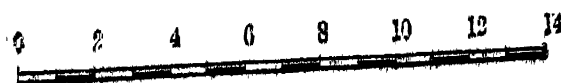
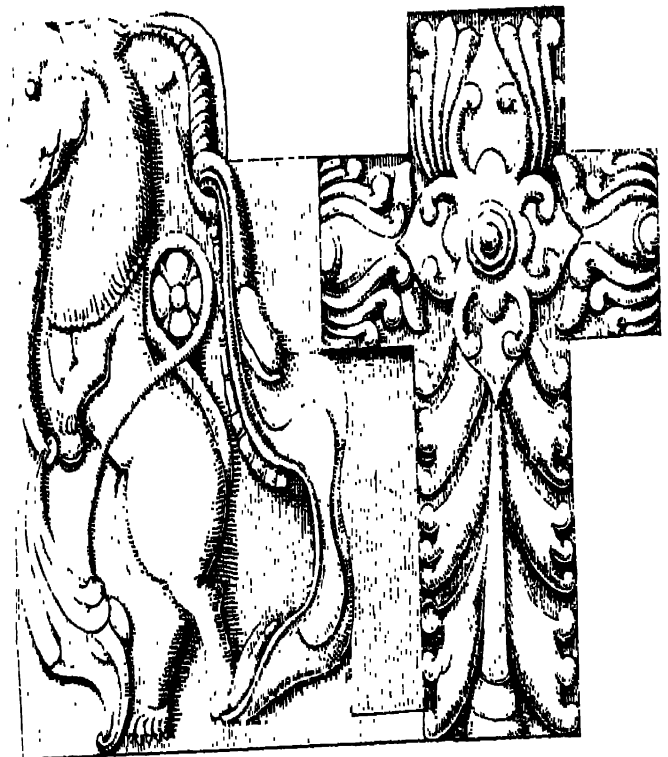


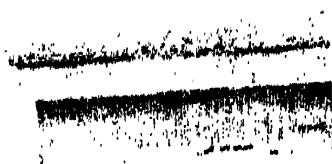
Fig. 9.



Scale of Inches

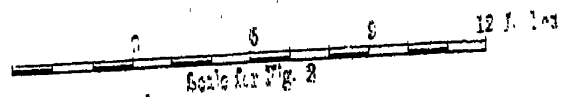
HOVARAHADGALLI, KALLESVARA TEMPLE.

Cornice blocks.



Scale for Fig. 1

Fig. 2.





113. JOURNAL OF THE KALLESNATA TEMPLE.

Angle cornice blocks.

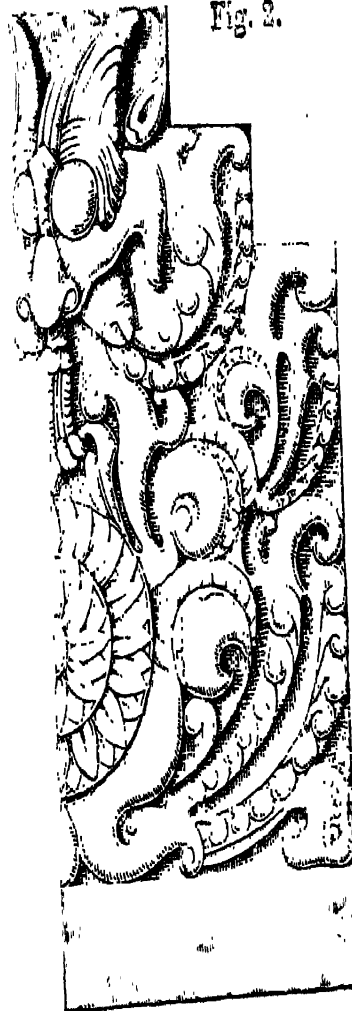
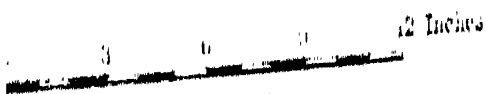
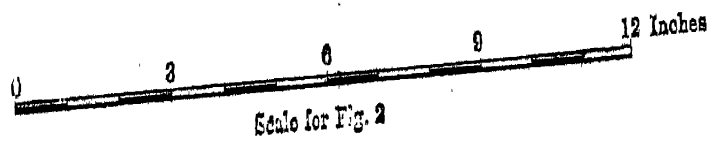


Fig. 2.



MAHARAJA MADGALLI KALLESVARA TEMPLE.

2000

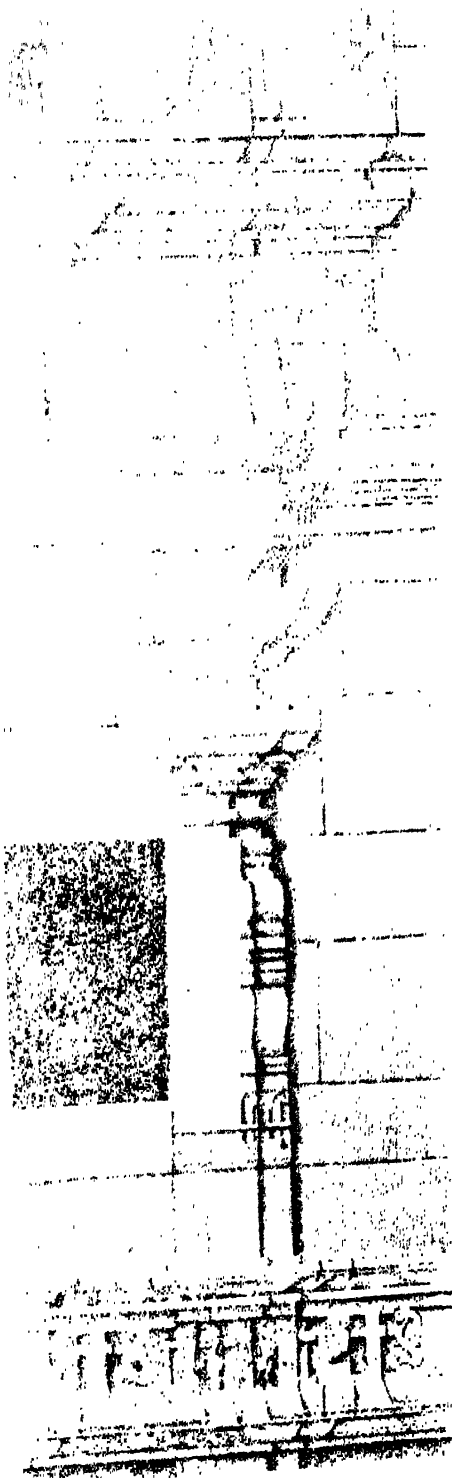


1 Foot

Revised First

Photo-Print, Series  
220

Section of No. 1 old wall.



1 inch =

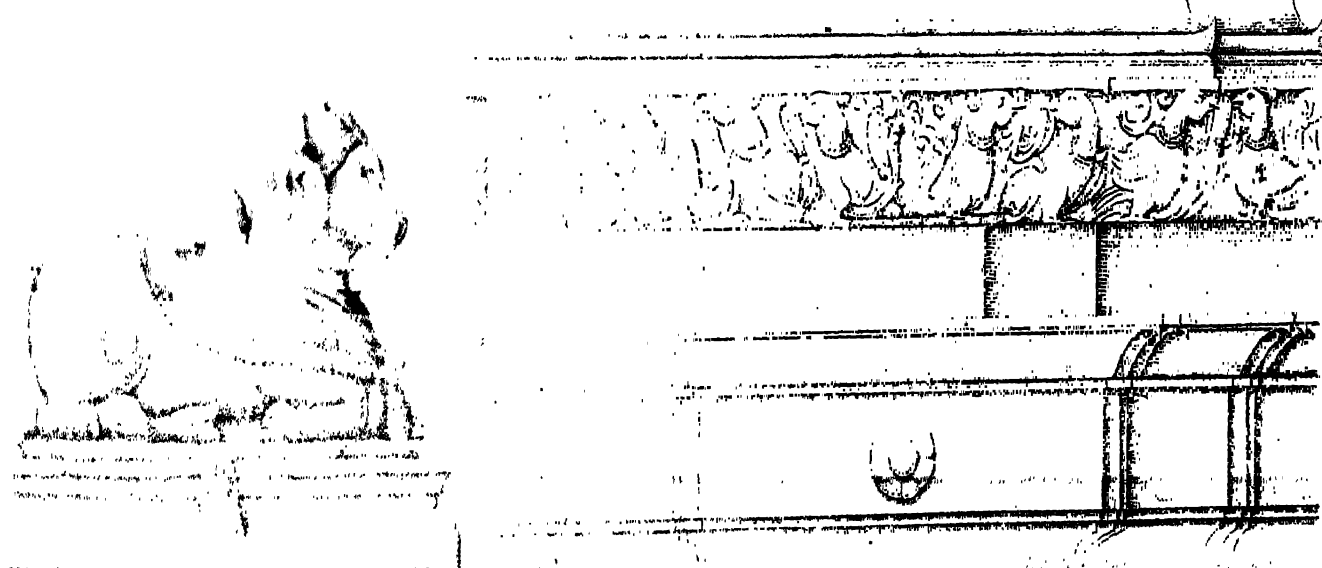
5 Feet

Photo-Print, Survey Office, Manila.  
1897.

SCULPTURAL DECORATION OF THE TEMPLE

Fig. 2. Main cornice.

Fig. 1. Sculpture of the main cornice.



Scale for Fig. 2

Fig. 1. Nagakal. (Dark Example)

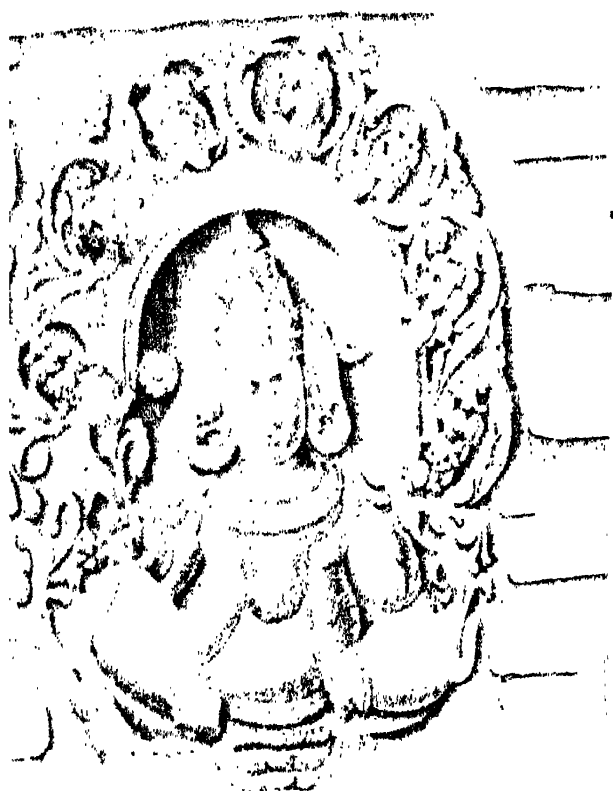


Fig. 2. Nagakal.



Fig. 3. Nagakal.



1 Foot 6 0 1 Foot  
 Scale for Figs. 2 and 3

# ASTHANA TEMPLE.

12. Plan of lower.

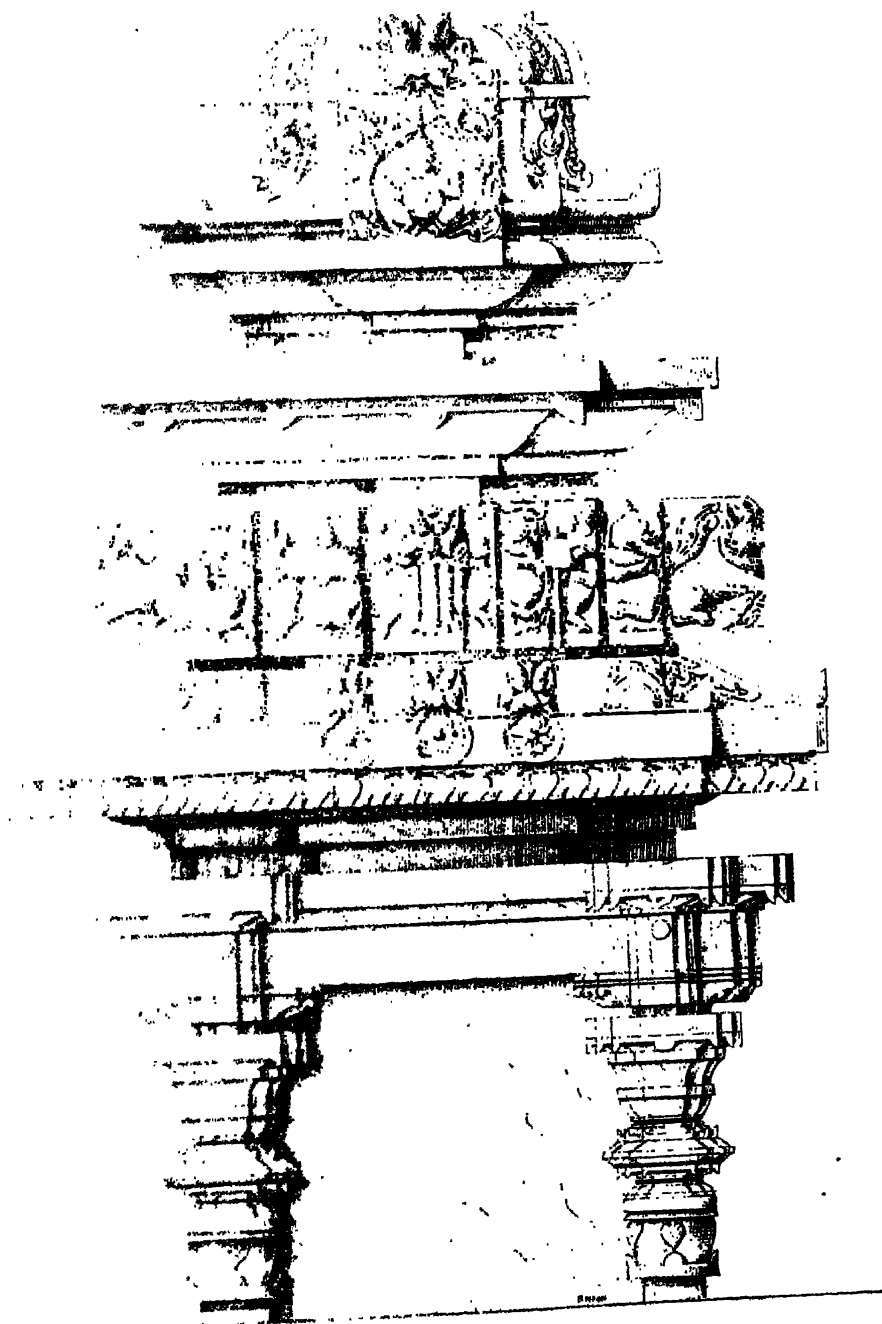
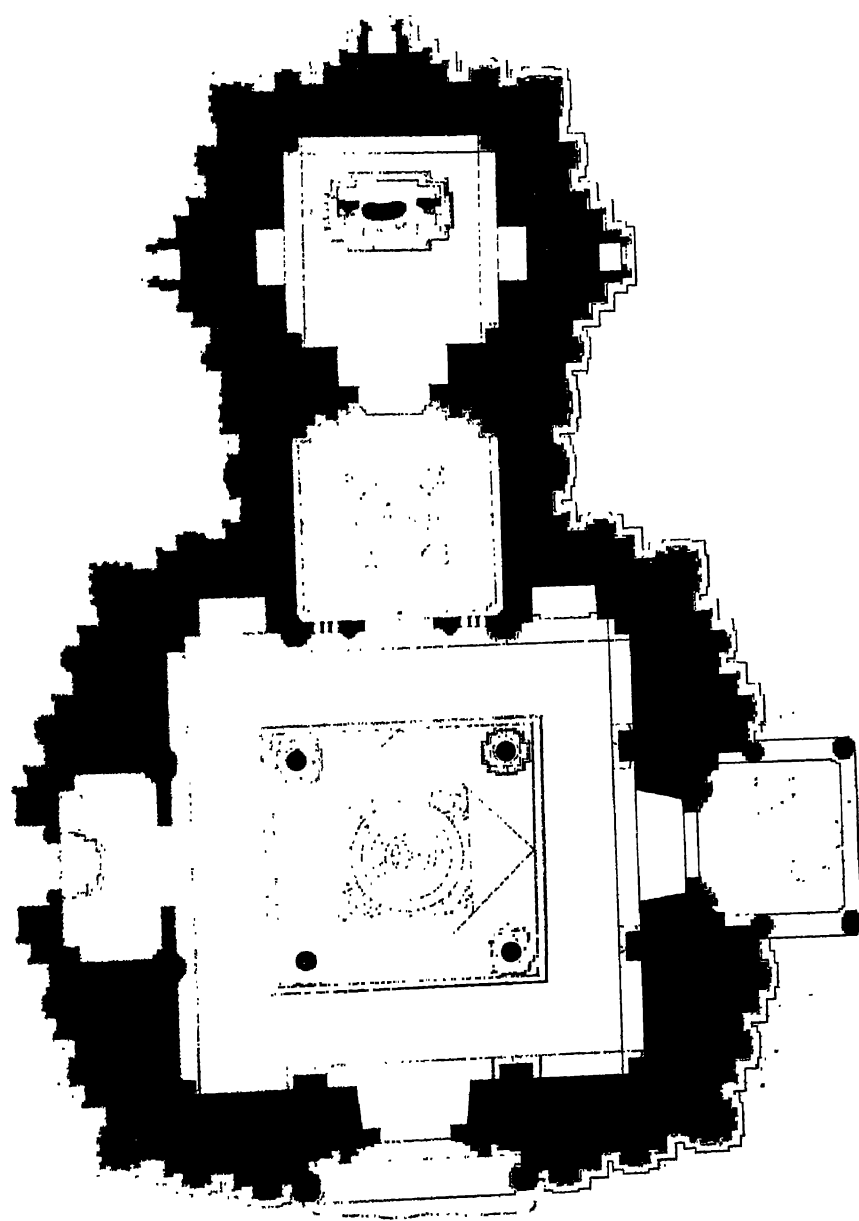


Table 17

2 Feet

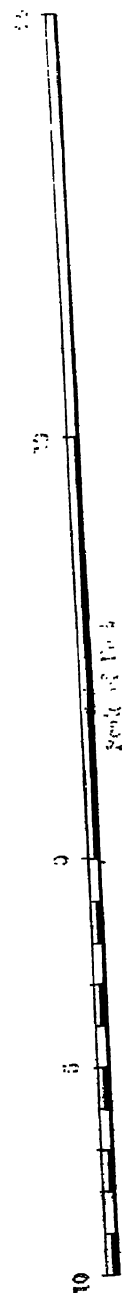
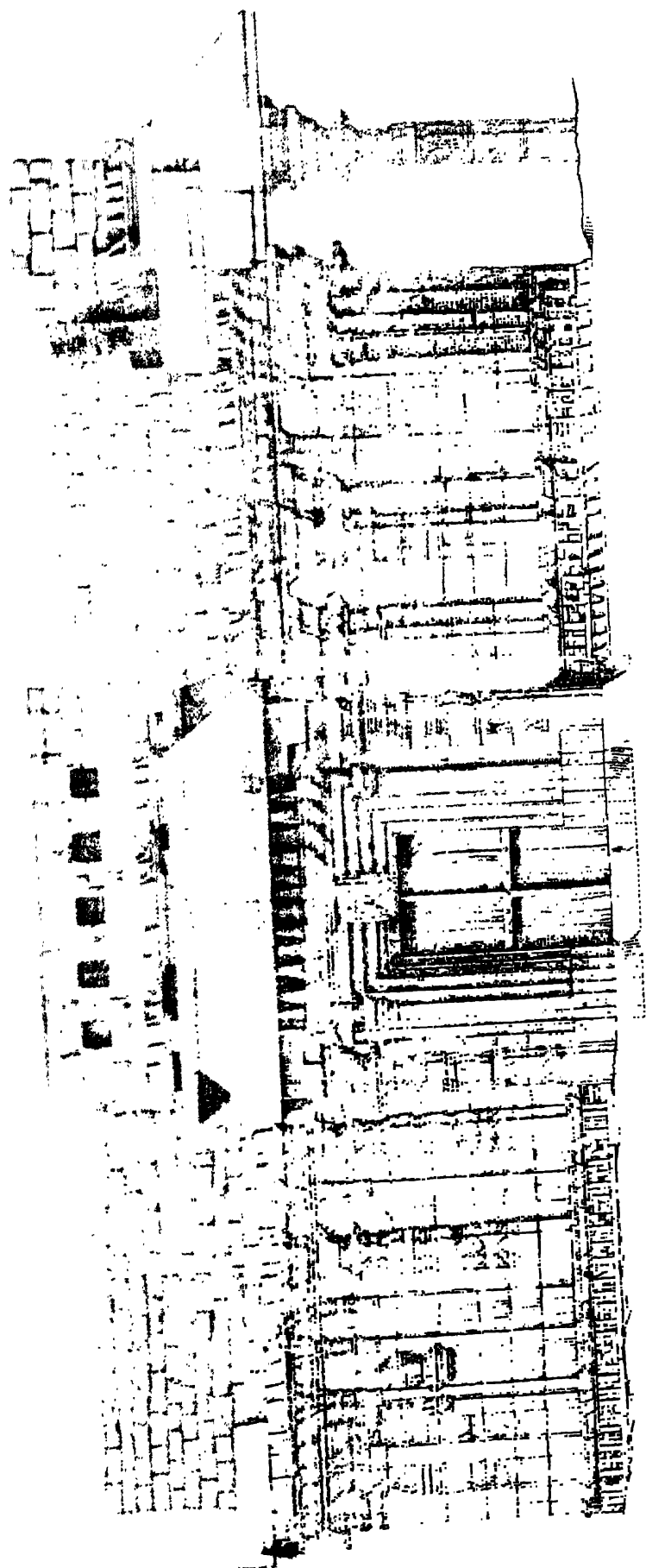
Photo-print, Survey Office, Madras.  
1897

HOUSE OF LEGALITY, KES/VASVAMI TEMPLE.



Scale of Feet

Photograph, Survey Office, Madras.  
1897





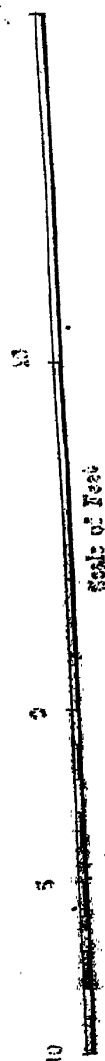
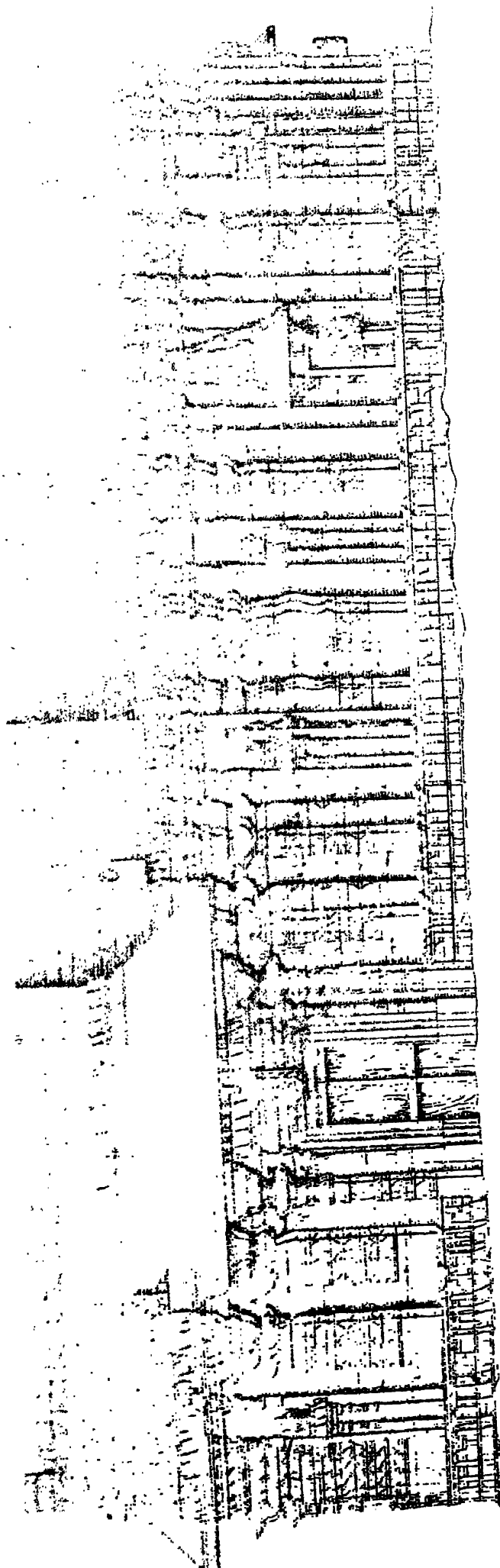
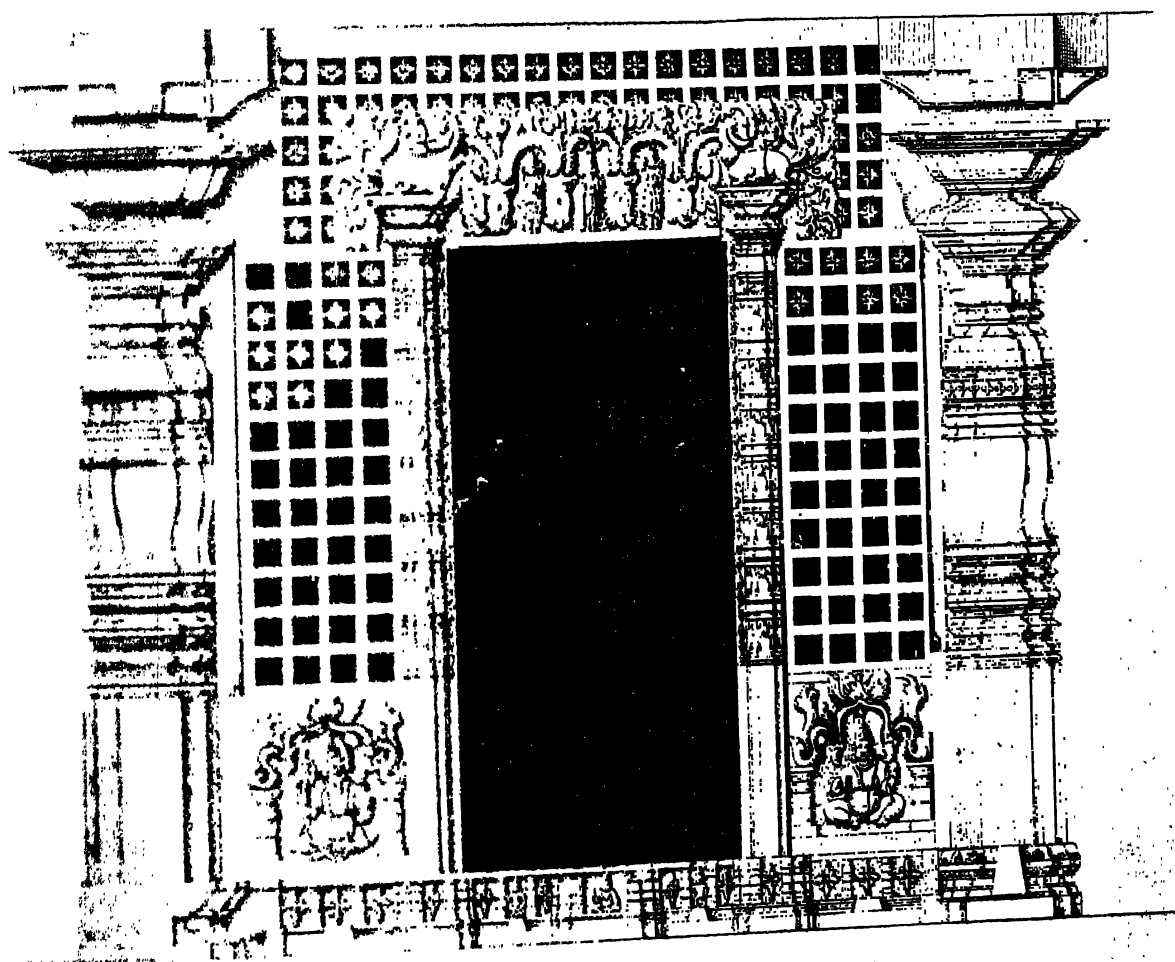


Photo-print, Survey, C/Sec, Marine.  
1897.

THE TEMPLE OF KUNDINASVAMI TEMPLE.

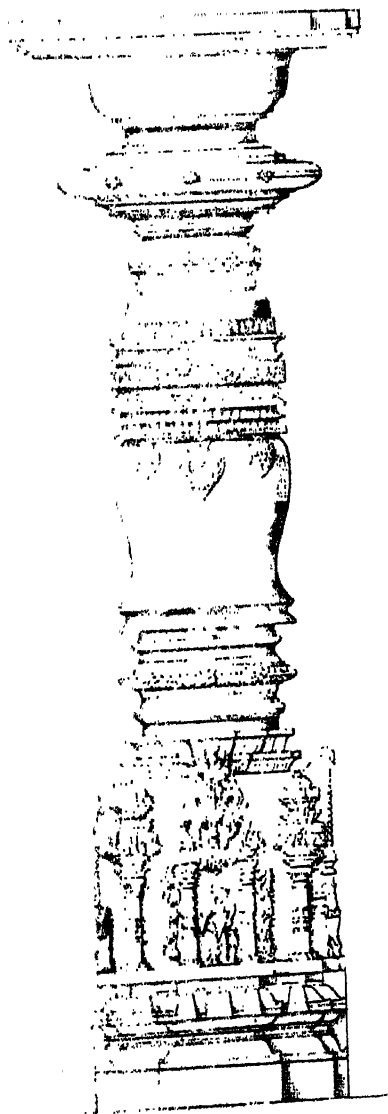
East & West Wall.



Scale 1/2 inch = 1 foot

Photo-Print, Survey Office, Madras.  
1897.

THE TEMPLE OF YOGANANDIHA.

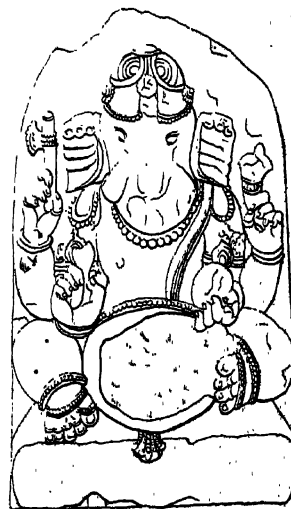


Scale for Fig. 1  
1 2 3 4 Feet

Fig. 2. Yoganandiha.



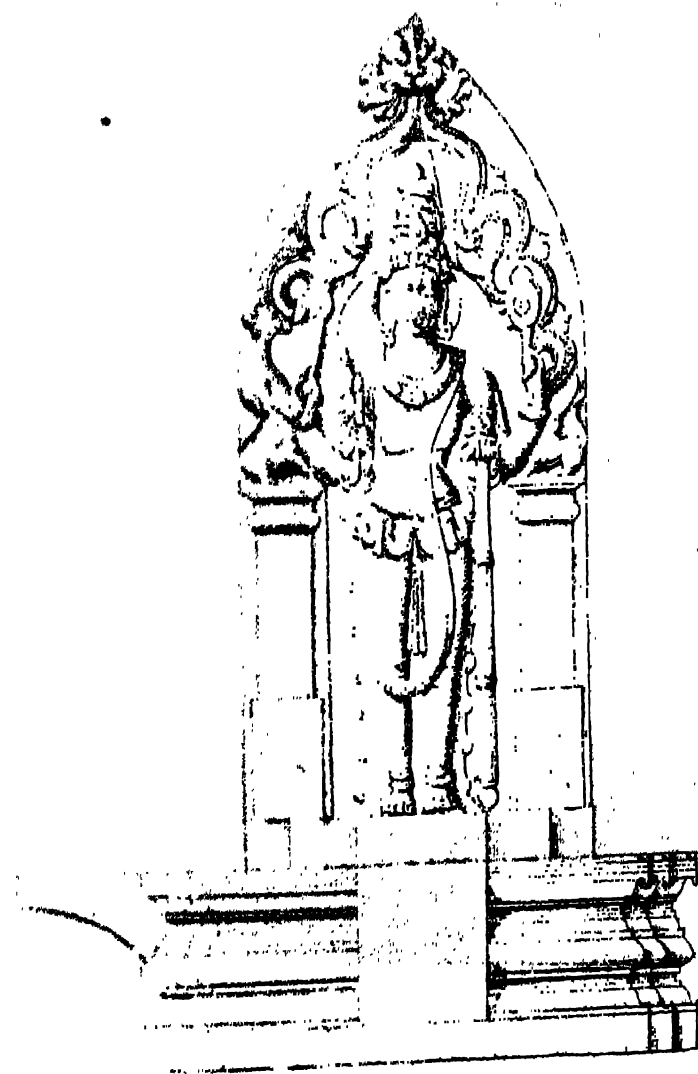
Fig. 3. Ganesa.



Scale for Figs. 2 and 3  
Inches 12 5 0 1 Foot

1. KESAVAYAMI TEMPLE.

Image in shrine.



Scale of 1:100

Fluorapat, Survey Office, Madras  
1934

1. 1. 1. to the next wall.

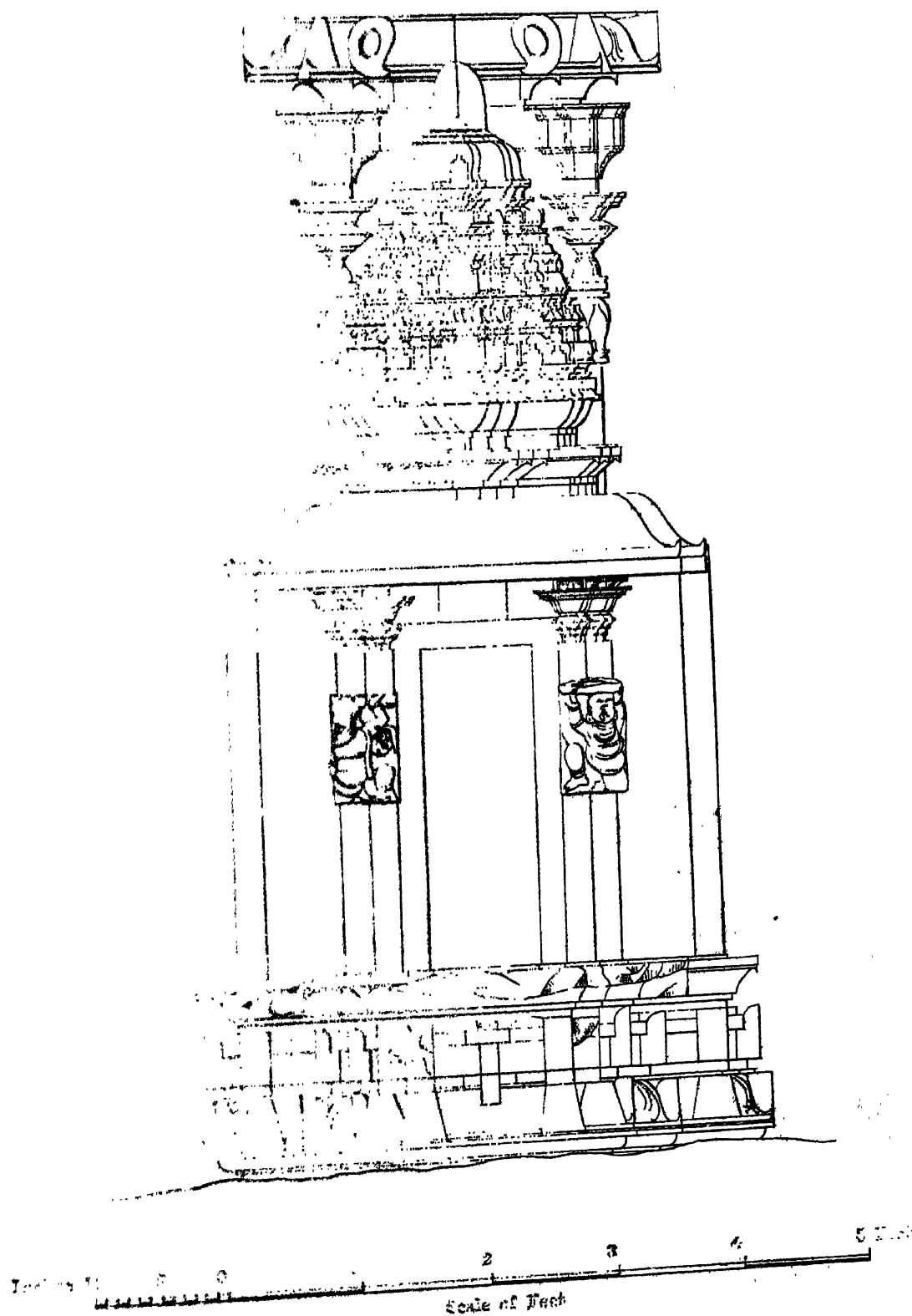
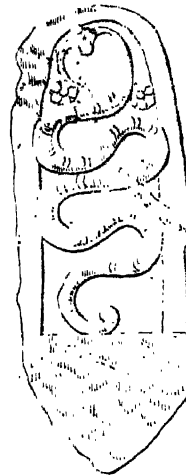


Fig. 1. Detail of the temple.

Fig. 2. Kirtimukha at the tank.

Fig. 3. Detail of the temple.



Scale 1/4" = 1 foot  
Scale for Figs. 1 to 3

Fig. 4. Figure seated on a pilaster at the Kirtimukha temple.



Scale 1/4" = 1 foot  
Scale for Fig. 4

Fig. 1. N. S. in a rock.

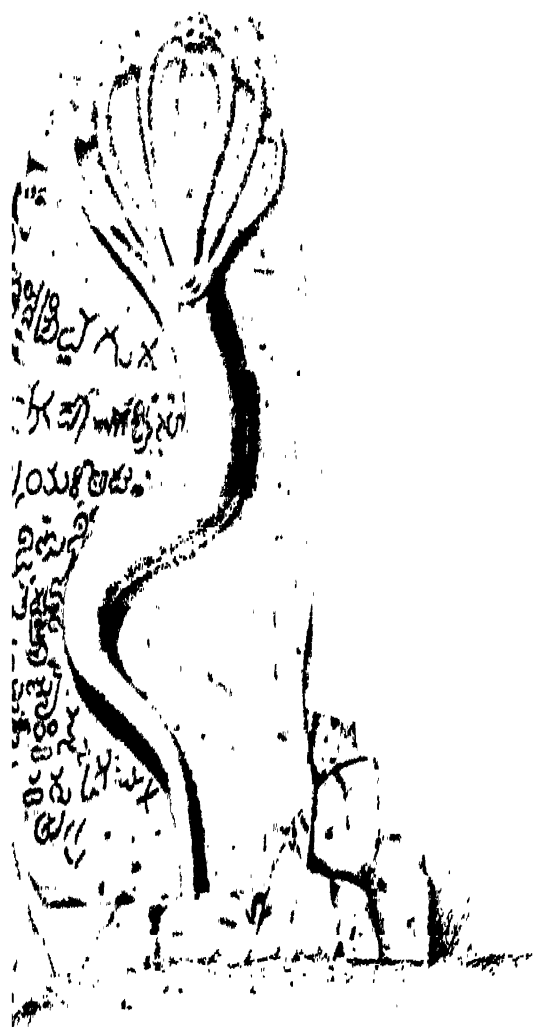
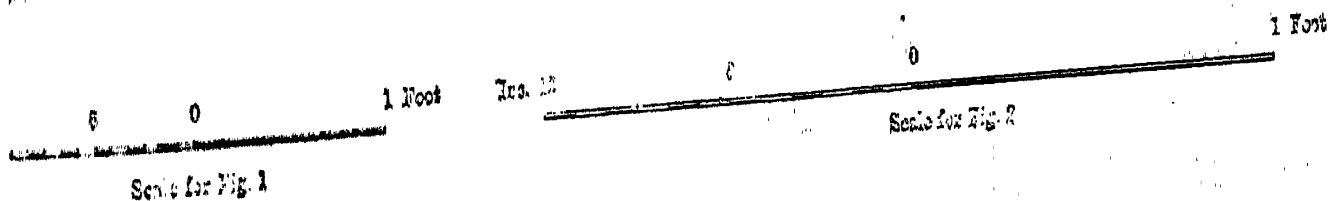
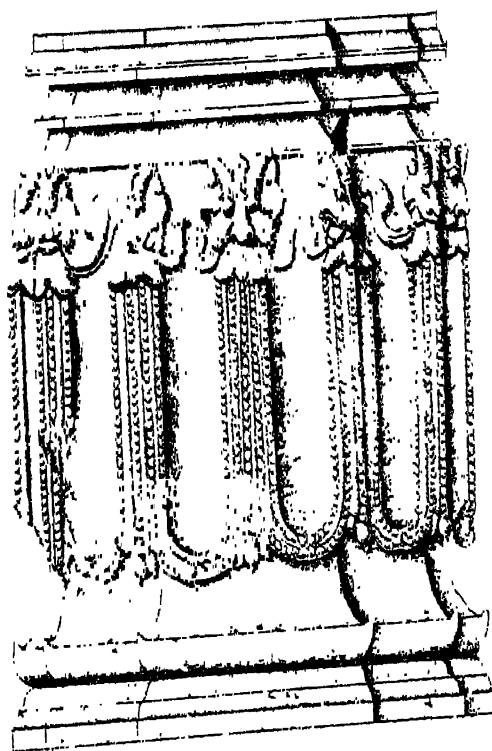


Fig. 2. Ornament on piers in porch of Kanyasrami temple.



THE EAST DOOR, HIGH PRIEST, CATHEDRAL.

Carved ornaments on the east door.

Fig. 3.

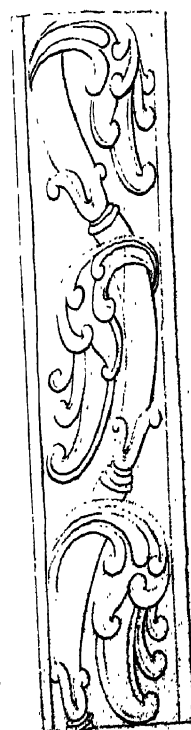
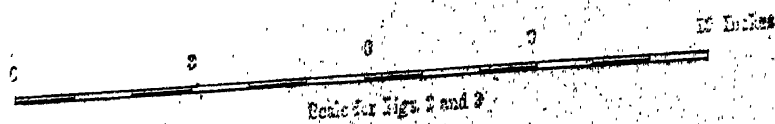
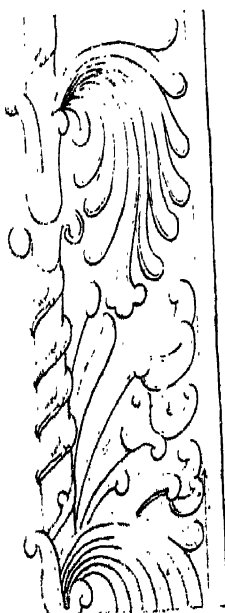


Fig. 2





Plan.

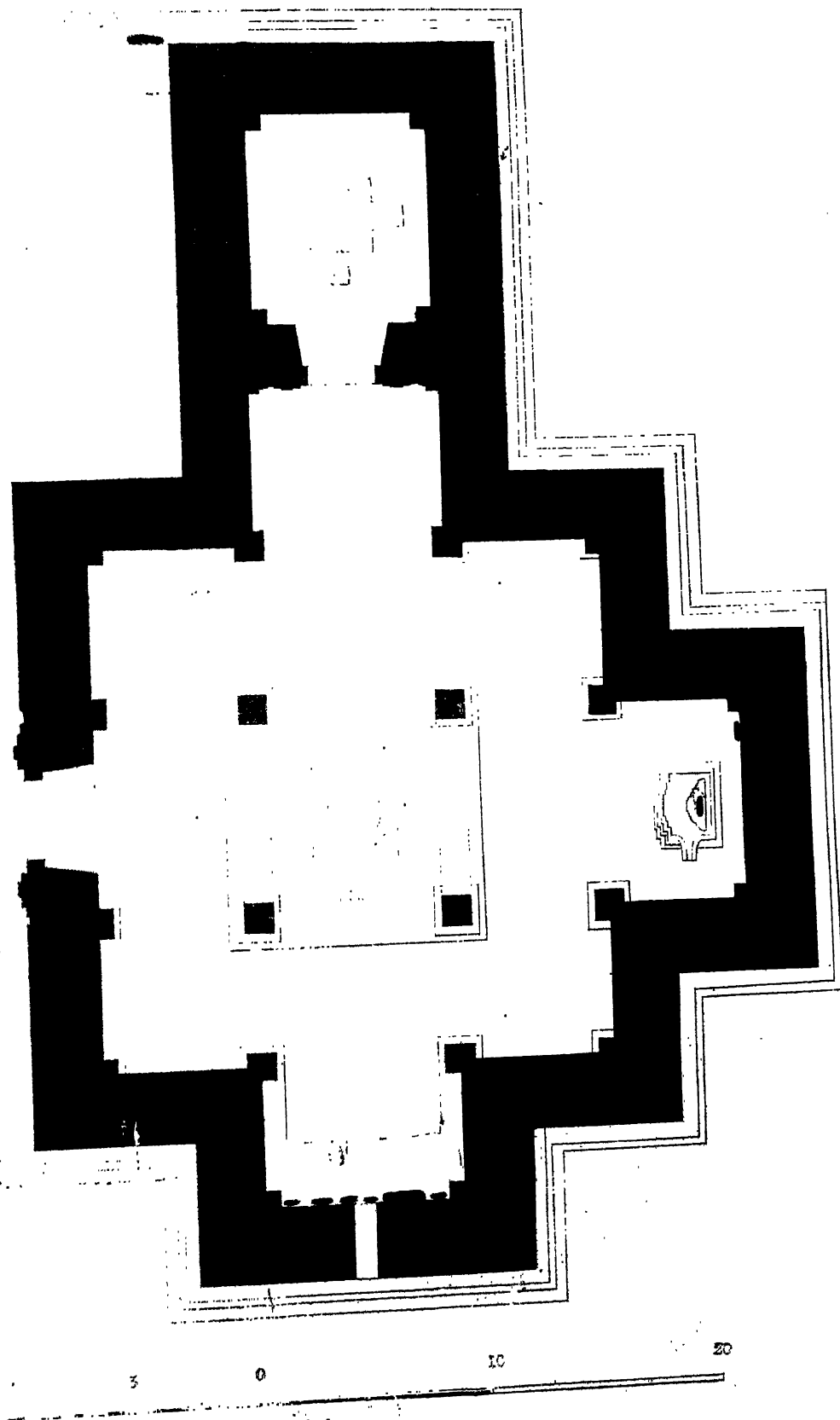


Fig. 1. Temple in plan.

Fig. 2. Temple in elevation.

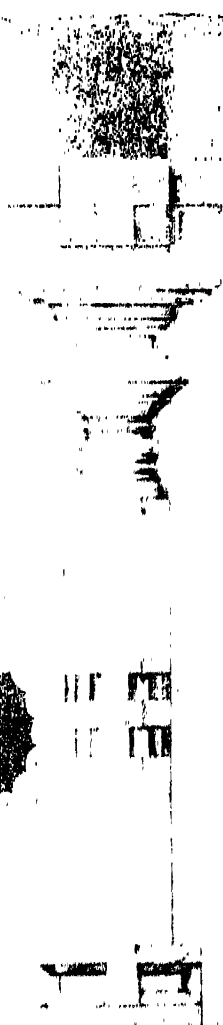
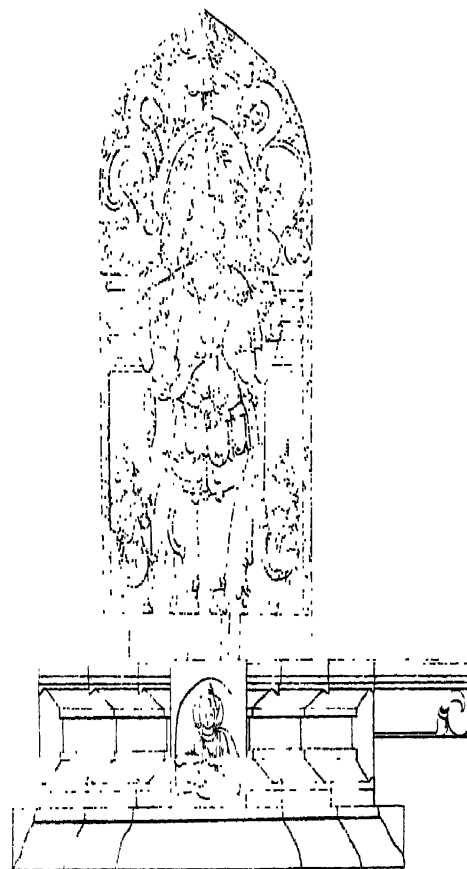


Fig. 3. Temple in elevation.



Scale for Fig. 3

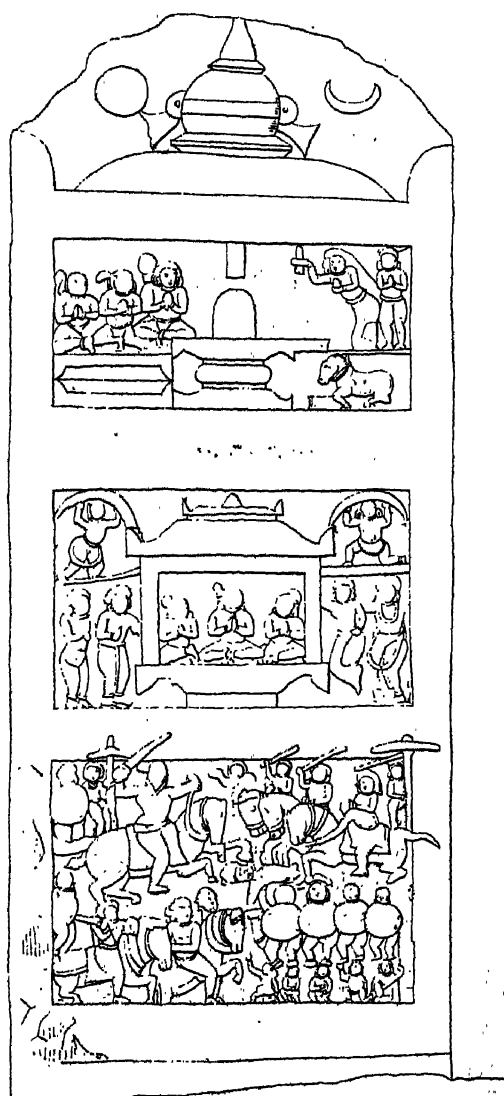
Scale for Fig. 2

Scale for Fig. 1

Scale for Fig. 1

HALAYACALU, KALLESWARA TEMPLE.

South level 1-5.



Inches 12 6 0 1 2 Feet  
Scale of Feet

# MALINGALU. KALLESVARA TEMPLE.

Scriptured slabs.

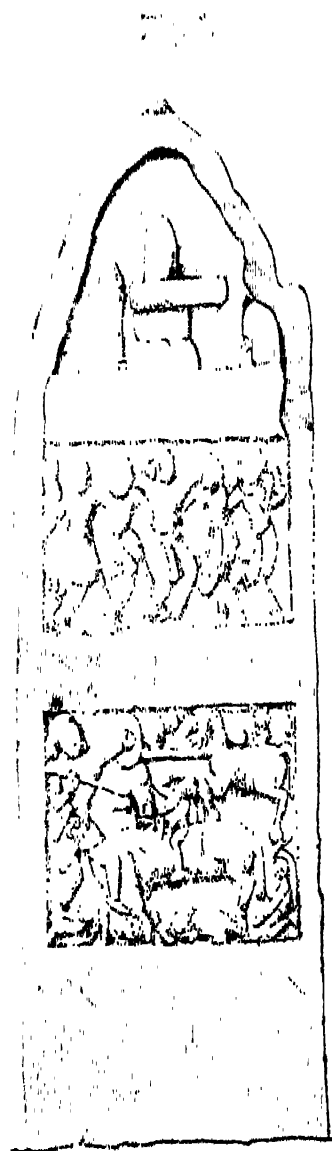


Fig. 2.

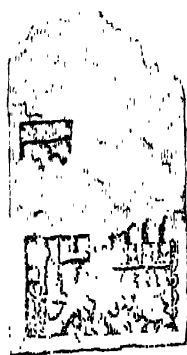
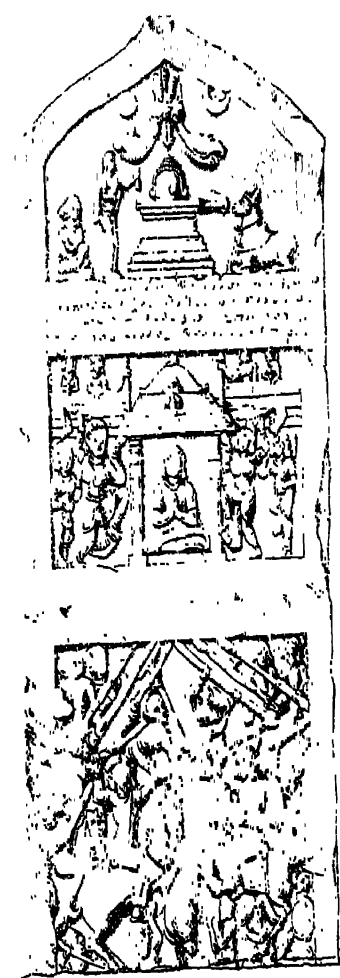


Fig. 3.



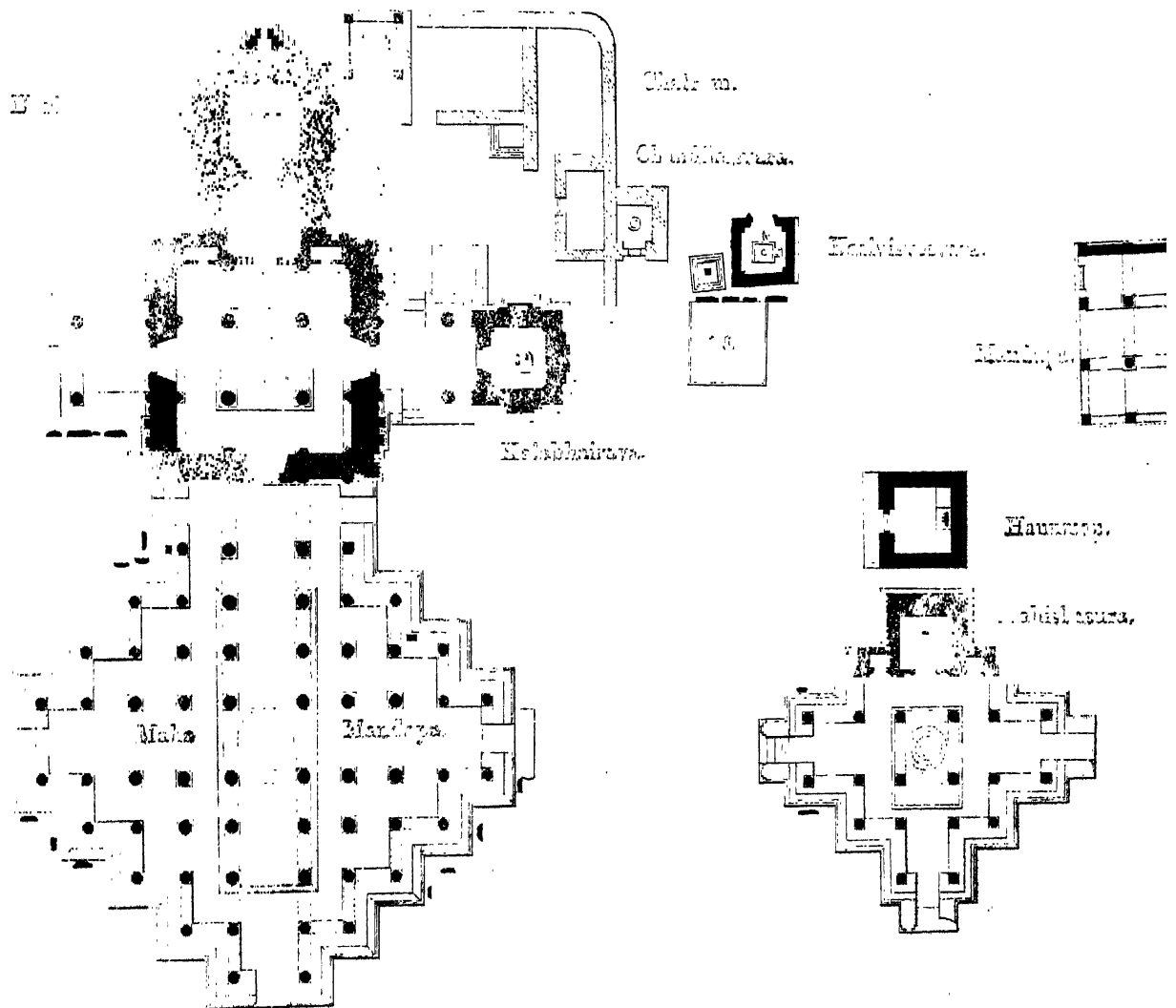
Feet 12 6 0 1 Foot  
Scale for Fig. 3

Feet 12 6 0 1 2 3 4 Feet  
Scale for Fig. 2

Scale for Fig. 1

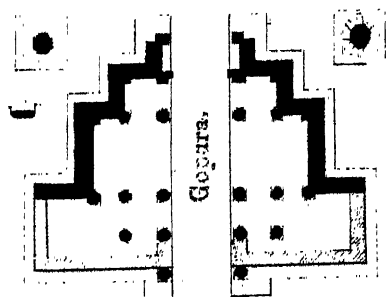
# NARAYAN. PARAMHARESVARA TEMPLE.

Plan.



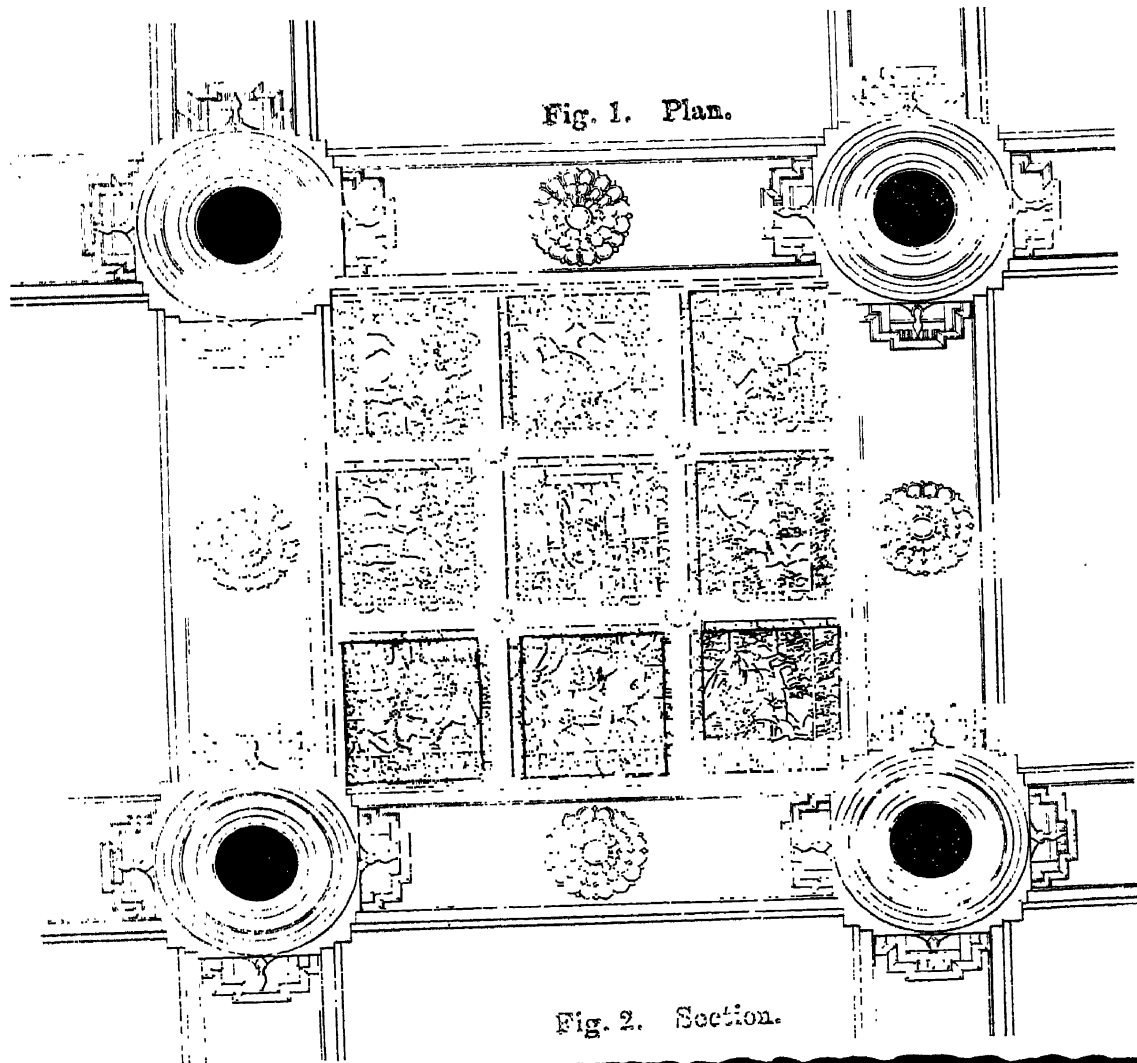
Dipdan.

Dipdan.

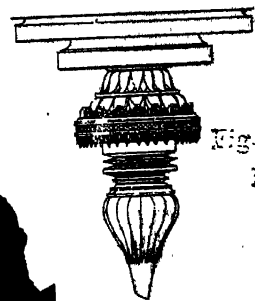
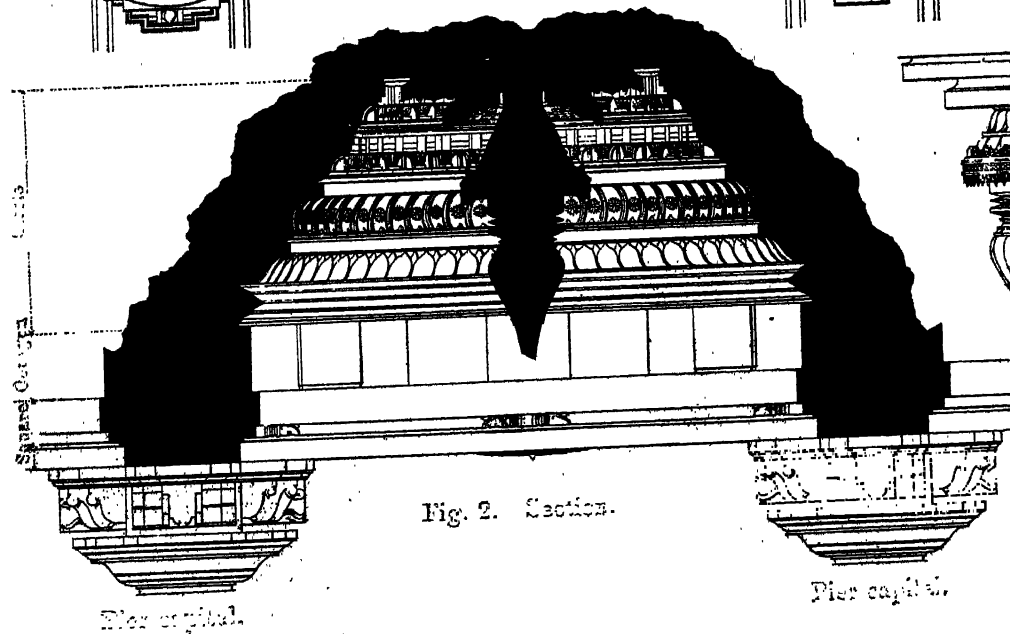
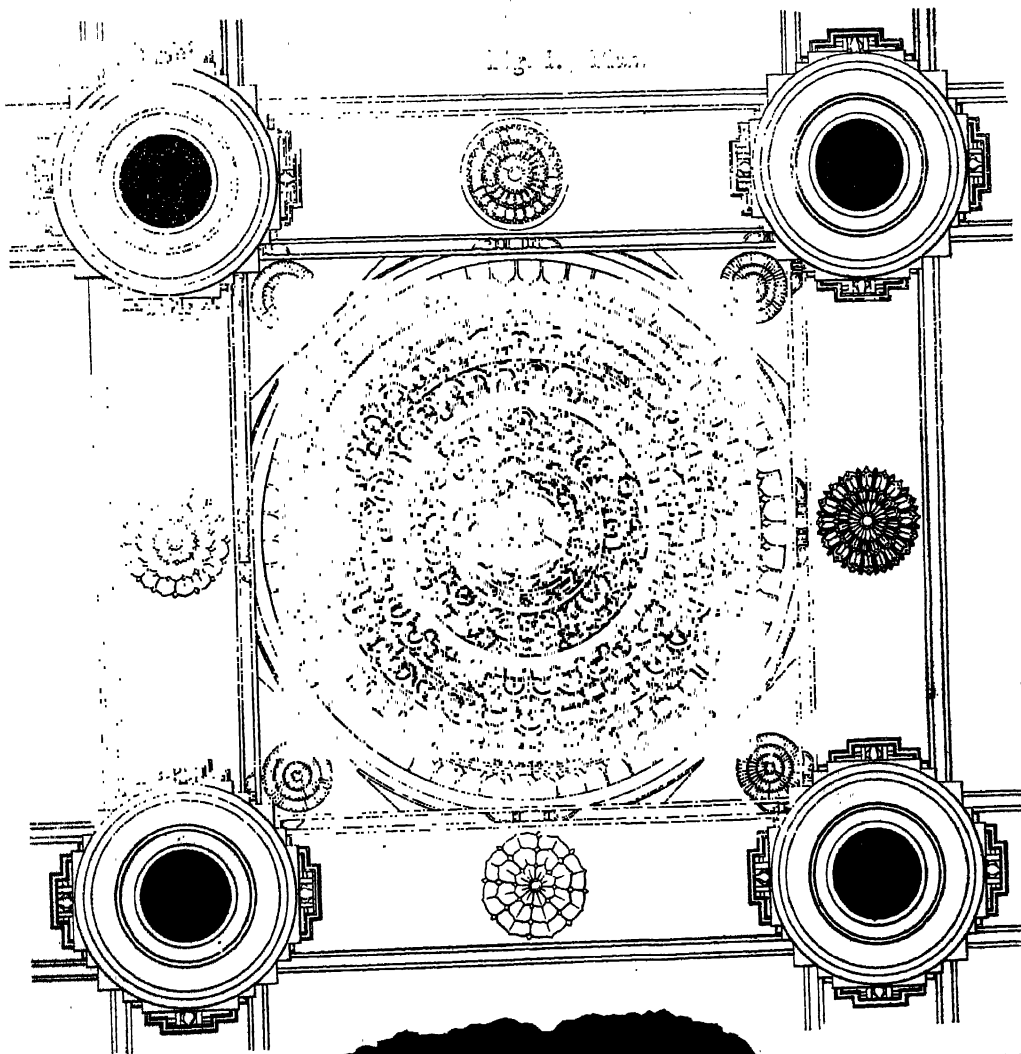


MARIMAR. MARIMARRESVARA TEMPLE.

CEILING IN THE ANTABALA MANDAPA.



Inches 12 0 2 4 6 8 10 Feet  
Scale of Feet.



Inches 12 0 1 2 3 4 5 Feet  
 Scale of Feet

HANUMAD. HANUMATESVARA TEMPLE.

Fig. 1. Temple at Hanchandabha.

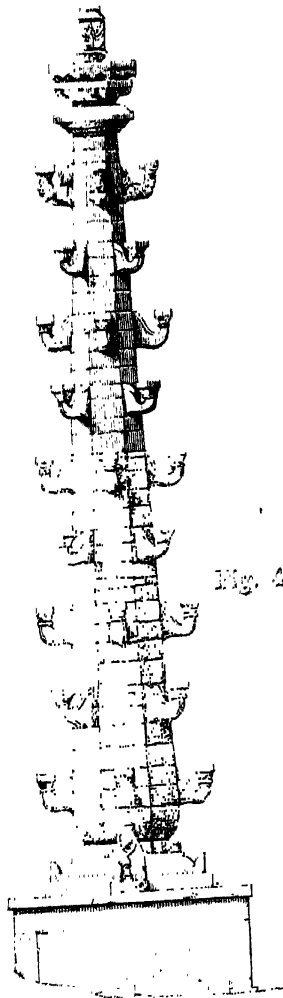
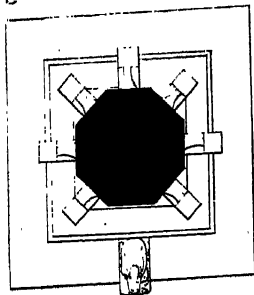


Fig. 2. Plan of temple.



Feet 0 1 2 3 4 5 Feet

Scale for Figs. 1 and 2

Fig. 3. Kalaphala.

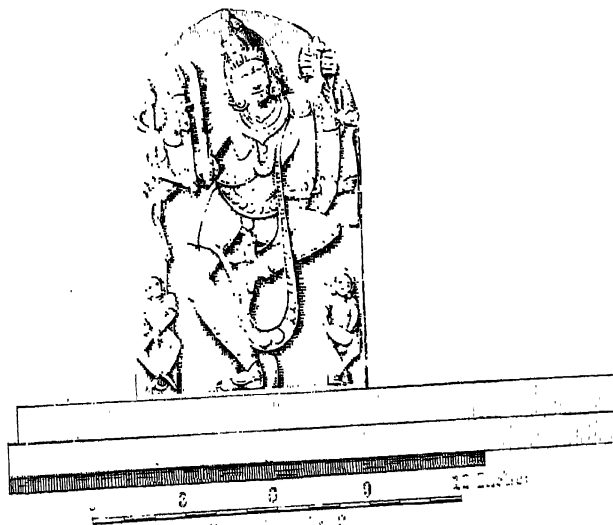
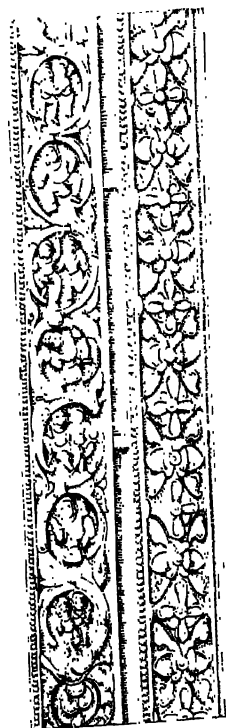


Fig. 4. Scriptural slab.



Scale for Fig. 4

Fig. 5. Architecture on the entrance to the Hanumatesvara Temple.



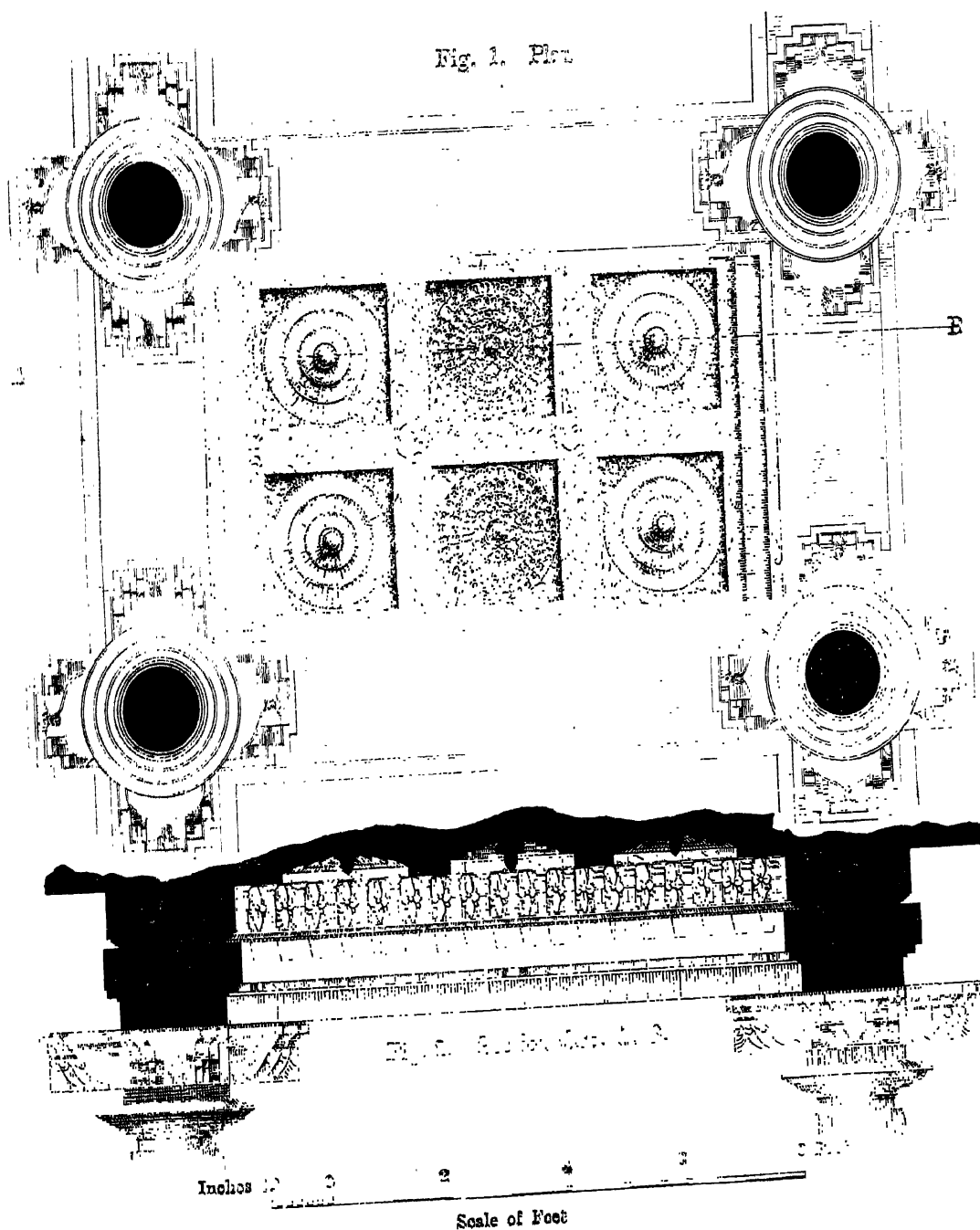
Scale for Fig. 5



HARIPAR. HARIHARESVARA TEMPLE.

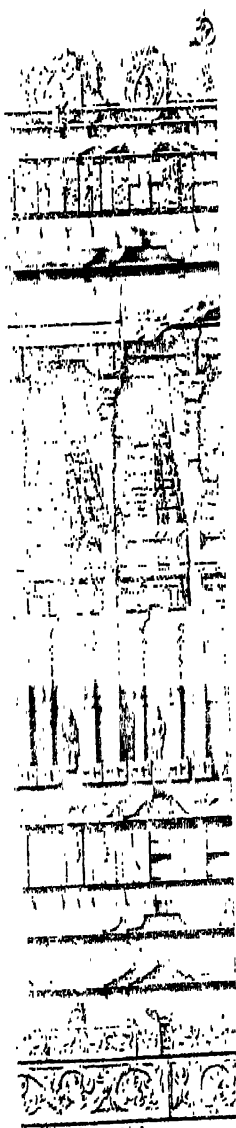
CHURCH IN HARAHANDAPPA.

Fig. 1. Plan



RECEIVED: 1964 JAN 23 10 45 AM

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C. J. 12, 1912  
 C. J. 12, 1912  
 (C. J. 12)

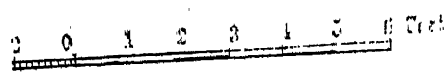
Scale for  $\alpha$  and  $\beta$  :

Fig. 2. Entrance to Kinkshihara Temple.

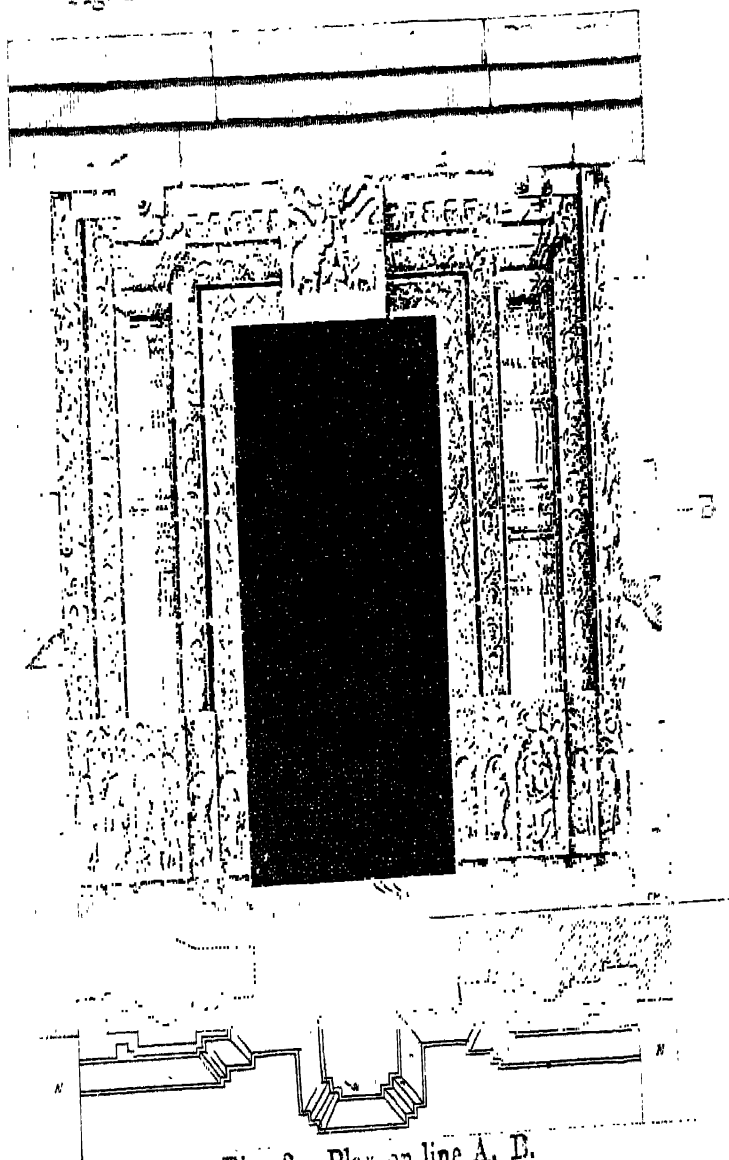


Fig. 3. Plan on line A. B.

Fig. 3. Plan of the building.

Scale bar: 0 1 2 3 4 5 Feet

Scale for Figs. 2 and 3

Photo print, Survey Office, Madras.  
1897.

# MARIHAR. HARIHARESVARA TEMPLE.

Ornamental details of the wall base.

Fig. 2.

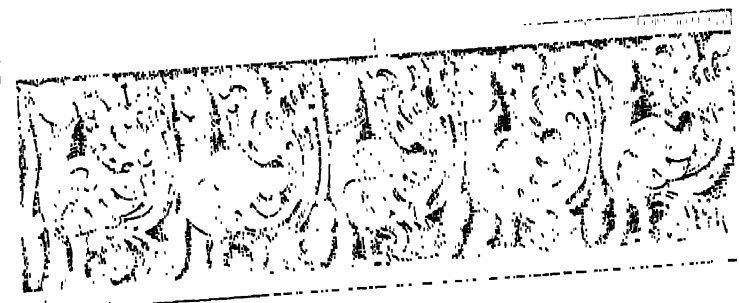


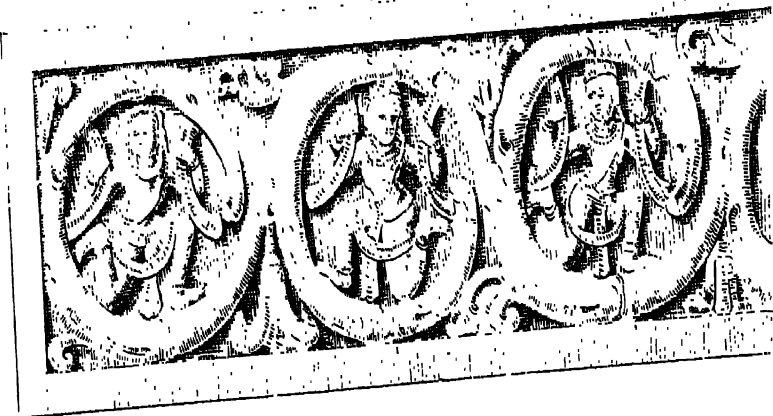
Fig. 1. Image in the shrine.



Fig. 3.



Fig. 4.



Inches 12 0 1 2 3 Feet

Scale for Fig. 1

Inches 12 6 0 1 2 3 Feet

Scale for Figs 2 to 4

Fig. 1. Carved architrave from Mahamandapa.

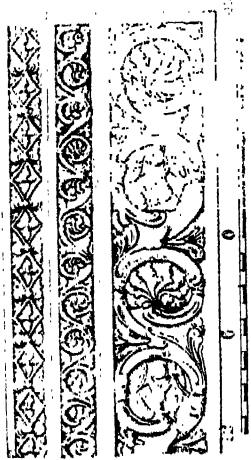


Fig. 2. Carved architrave from Mahamandapa.



0 2 4 6 Feet  
Scale for Fig. 2

Fig. 3. Pillar from Mahamandapa.

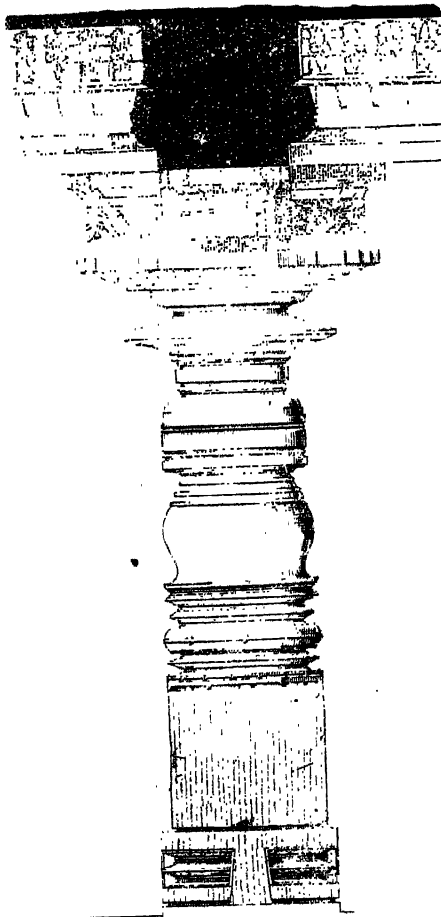
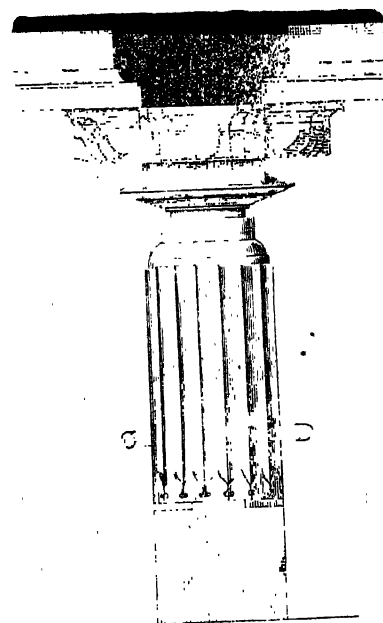


Fig. 4. Pillar from Mahamandapa.



Half plan at C. D.

0 2 4 6 Feet

Scale for Figs. 3 and 4

SUSAN HALL

FOUR TUBES

Fig. 1. 24 3/4 x 10 1/2 x 10 1/2



Fig. 1. 24 3/4 x 10 1/2 x 10 1/2

